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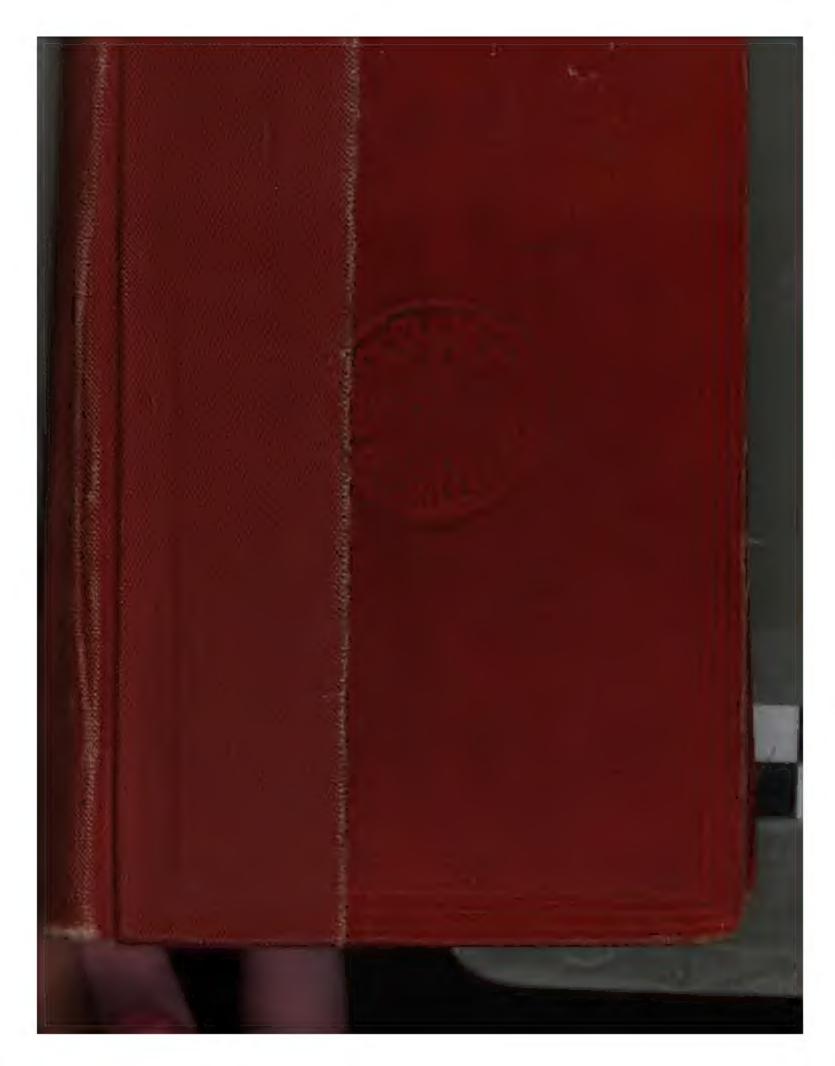
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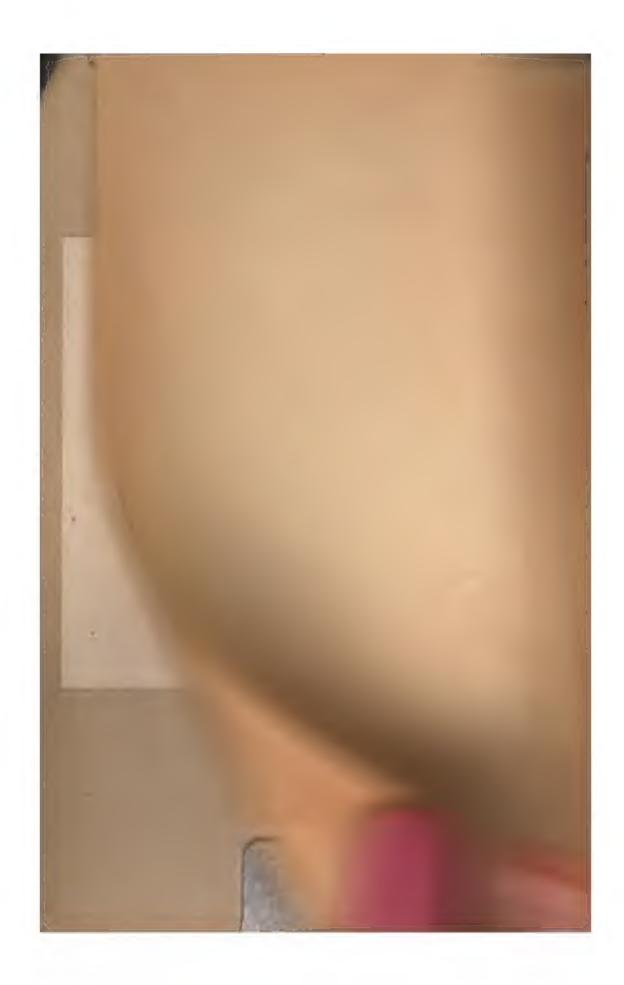
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GREEK MELIC POETS



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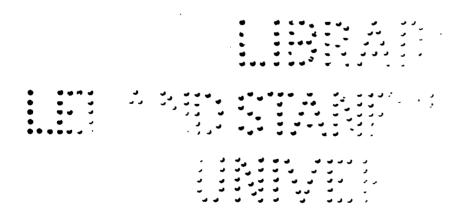
GREEK MELIC POETS

BY

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London

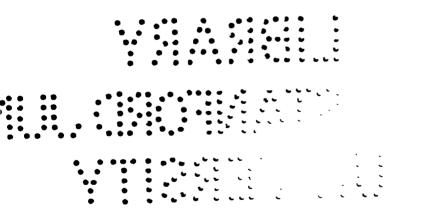
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To BASIL LANNEAU GILDERSLEEVE



PREFACE.

Ir is usually the fate of the maker of an anthology to please none of the judicious because each is convinced that his taste is superior to that of the editor. The possibility of escaping this fate on the part of the author of the present volume, which aims at collecting those fragments of the song writers of Greece that have a distinctly human interest, is all too great: an untoward chance has bequeathed to us such a meagre portion of the wealth of Greek song that the task of selection is comparatively easy. The triumphal odes of Pindar have indeed been handed down fairly complete and are elsewhere accessible. Only in the case of Bacchylides, who has now almost passed from his position as a fragmentary poet, is the material over abundant for the purpose of an anthology. If I have not included all that is best in him, it is because a few of his finer odes are mutilated in parts beyond all hope of certain restoration. Of the rest of the song poetry of Greece only broken columns and rained architraves remain to attest the beauty of the unshattered edifice.

Though I have reframed from inserting in the text much that is of importance to the student of mythology, metre, and language—indeed the briefest fragments acquire a value incommensurate with their size when all we possess is so little—, I have not hesitated in the commentary to draw upon the whole

extant body of Greek lyric in the hope of making the work as comprehensive as possible within the limits of a single volume. The notes aim largely at illustrating the poets from each other, and especially with reference to Pindar and Bacchylides. I have also endeavoured to show at least in part the debt of all the melic poets to Homer. Theokritos has been often cited and still more frequently Horace. The parallel passages from ancient and from modern writers embrace much that is less the result of conscious imitation than of happy coincidence, the natural expression of the language of poetry in all ages; and their inclusion is partially intended to stimulate the student to notice for himself traces of the kinship between the poets of different climes and periods. Marked as is the individuality of the Greek lyrists, the economy of their vocabulary is largely conservative; and purely verbal parallels have not been disregarded when they point to the dependence of the later upon the earlier artist.

Since the aim of the present edition is interpretative rather than critical, the textual apparatus has been made as brief as possible. The text is based upon an examination of all the Ms. evidence, but the fact that, apart from Bacch. i.-x. and a few minor selections, the fragments in this volume are preserved, and that often in a very corrupt form because of their metrical and dialectal difficulties, in the Mss. of more than eighty different authors, grammarians, scholiasts, geographers, and the like, will, I trust, justify the complexion of the critical apparatus. The decision to restrict this part of the work was reached only with great unwillingness, but a conspectus of the various readings, to say nothing of the innumerable conjectures, would, I believe, have only served to embarrass the younger student for whom the book is primarily designed. Bergk's Poetae

Lyrici Greeci remains the indispensable guide to all thorough going study of the text; but it is to be hoped that the new edition of the second and third volumes by Prof. Crusius, to whom the investigation of Greek lyric is already so greatly indebted, will remove the many defects that still disfigure Bergk's monumental work.

Except as regards the Aiolic forms, accents, and breathings, for which Attic has been substituted hundreds of times in the MSS, marks of apostrophe, itacistic spellings, and the like, I have adopted no reading which involves a departure from the MSS, without a statement to that effect, and I have often included in the critical apparatus some of the more marked of the above mentioned matters that the student might gain some acquaintance with the textual problems at The citation of reachings unaccompanied by the name of a MS, indicates that the readings in question are found in all or in the best MSS.; specific mention is usually made of one or more MSS, only when they contain the best traditional reading. The names of the authors of emendations will be found in Bergk, except in the case of such as have appeared since the publication of his last edition (1882). These are duly recorded either in the margin or in the notes. In dealing with fragments often of the briefest compass it has not been found advisable to relegate all the critical notes to the marginal commentary.

The Bibliography makes mention of the chief books that have been used in the preparation of the text and notes. From these I have drawn freely. Of those that have been of most assistance I may mention the anthology of Michelangeli, which is especially valuable as regards the history of the text, Reitzenstein's Epigram und Skolum, and the articles by Crusius in Wissowa's edition of Pauly's Real Encyclopathe.

I owe much to Jebb's Sophocles and to the editions of Pindar's epinikian odes, and I am especially indebted to the work on Pindar and Greek syntax by the distinguished scholar whose name I am privi-

leged to associate with this book.

The commentary on Bacchylides was begun shortly after the appearance of Kenyon's edition, and no small part of the notes has, in consequence, been anticipated by the later editors. Blass' text reached me after my work was well under way, the edition of Jurenka, the French and Italian translations of Desrousseaux and Festa respectively came into my hands after the printing had begun. The commentary has profited much from the contributions to the text and interpretation of the newly discovered poems that have appeared in the twelfth volume of the Classical Review and in other journals. To the authors of these articles I desire to make here acknowledgment of an indebtedness that has not been stated at every point in the notes. The difficulty of apportioning the credit of priority with regard to the emendations of the text of Bacchylides is great, and in following the order of the articles in the Classical Review I have adopted what seemed the only feasible plan.

As has been well said by Schroeder, the prospective editor of Bergk's Pindar, the study of Greek metre is at present in a state of anarchy; and I am not certain that an attempt to grapple with the various theories put forward since the time of Westphal and J. H. H. Schmidt has tended to improve the book. In the case of poetry that is largely fragmentary uncertainty is the result of the best attempt. As regards Bacchylides I have contented myself with presenting the scansion of the lines as they stand in the papyrus, and in the main according to the doctrine of Westphal, which still holds its ground among a

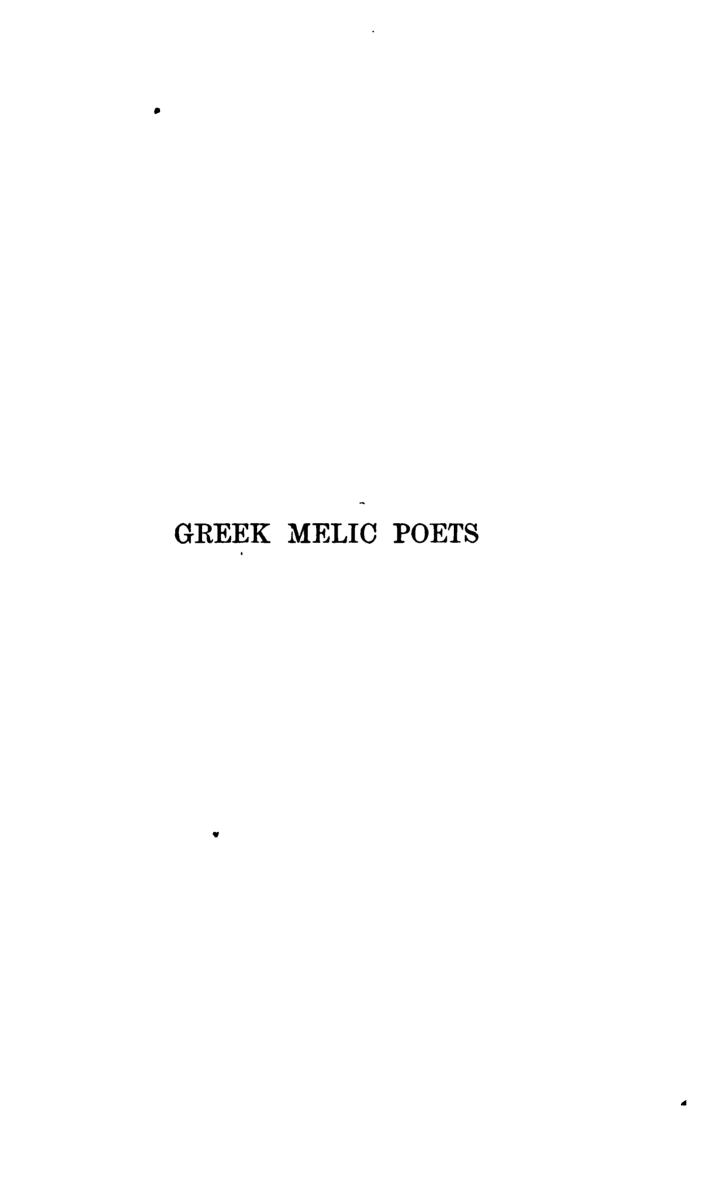
large body of metrical scholars; and in general I have preferred, in a book of this character, to follow a conservative course rather than adopt the theories of Weil, who leans to the revival of the antispast, of Wilamowitz, or of Blass, which are still undeveloped in detail.

The collection embraces, apart from the folk-songs, which are of uncertain date in many cases, only such poems as are the product of the classical period. As many will be glad to read the Anakreonteia in conjunction with the genuine poems of Anakreon, I have added a selection in the Appendix, which contains also the skolia attributed to the Sages, the paian of Isyllos, and several of the lyrics that have lately been discovered in the course of the excavations at Delphi by the French School. While the sheets were passing through the press I was able to find a place for the new poem of Sappho, though it has not been successfully restored, and for the fragment attributed to Alkman.

My sincere thanks are due to Dr. Mortimer Lamson Earle, whose assistance has been of the greatest service both in the interpretation and emendation of several passages and in the reading of the proofs.

AMERICAN SCHOOL OF CLASSICAL STUDIES, ATHENS, Nov. 27/15, 1899.

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INTRODUCTION.

For that broad department of poetry coordinate with the epic and the drama which we call lyric, the Greeks had no comprehensive name. To the writers of the Alexandrian age, who introduced and gave currency to the expression, lyric meant primarily what the name imports—poetry sung to the accompaniment of the lyre. By an inexact but natural extension of the range of the word, lyric came to include all verse sung to anisic without prejudice to the supremacy of the lyre,

XVII

hopads appears for the first time in the Ars Gramm. (p. 6. I. 10 Chlig) of Dionysios Thrax, the pupil of Aristarchos, who speaks of λιρική ποίησις. Plut, de liberia educ. 13 B has λυρική τέχνη; the later introduction to the pseudo Anakreontic collection (2 B, 2), λυρική μοῦσα. Cicero Orat. 55. 183 uses the Greek Apparol (cf. Plut. Numa 4), and his contemporary Di lymos Chalkenteros wrote a treatise περί λυρικών ποιητών that was a storehouse of information to later students of literature. A tractate of no importance in Boissonade's Anecdota has the title περί λυρικών (cf. Schmidt Didymi Frag. 395) Clem Alex (about 200 A D.) quotes from Bacch, as a Acperts (Strone 5, 731). The title of the work by Euphorion (born 276 p.c.) -περί μελοποιών-is in agreement with the usage of the classical period and of later inscriptions. Plato sometimes (Phaudr. 243 A. Gorg. 449 D) uses movotký, movotkôs where the modern equivalent is 'lyric.' Horace, Ovid, Quintillion and other Roman writers use gracus to denote the melic poet. A. pecos appears under the name Anakreon in C. I. Sic. et Ital. 1132; and in a late inser from Egypt (C. I. G. 4716 add d 44).

which was the first instrument employed in the history of Greek poetry. Besides the numerous other stringed instruments used by the Greek poets to accompany their songs, the flute was adopted in the instrumentation of many lyrical poems, such as the processionals, dirges, paians, partheneia, and some of the hyporchemes; and both flute and lyre were employed by Pindar in giving an instrumental setting to several of his triumphal odes. More appropriate therefore than lyric, as an exact and comprehensive designation of all poetry that was sung to a musical accompaniment, is melic, the term in vogue among the Greeks of the classic age.

Melos consists of three elements—words, melody, and rhythm.\(^1\) In the meaning 'song,' $\mu \acute{\epsilon} \lambda os$ is later than Homer,\(^2\) in whom the word denotes a 'member'; and melic poetry is, in fact, so called not because of any connection with $\mu \acute{\epsilon} \lambda \pi \omega$,\(^3\) but because it is divided into members.\(^4\) Just as $\pi o \iota \acute{\epsilon} \iota \nu$ embraces the creative activity of poet and of musical composer, so $\mu \acute{\epsilon} \lambda os$ comprehends the text and the melody, both of which are divided into members \(^5\) The term melic was not

¹ Plato Rep. 398 D το μέλος ἐκ τριῶν ἐστὶ συγκείμενον, λόγου τε καὶ ἀρμονίας καὶ ρυθμοῦ, cf. Arist. Quint. 1. 6 χρη γὰρ καὶ μελωδίαν θεωρείσθαι καὶ ρυθμον καὶ λέξιν, ὅπως ἄν το τέλειον τῆς ωδῆς ἀπεργάζηται.

² Hymn 19. 16, Archil. 77, Alkm. i.

³ Euripides' alliteration $\mu o \lambda \pi \dot{a} \nu \mu \epsilon \lambda \epsilon \omega \nu$ (Alk. 454) possibly points to the poet's belief in the etymological connection of the words.

⁴ Mar. Vict. 184. 8 (cf. 54. 13) hints at this explanation: sicut et corporis nostri partes Graece $\mu \epsilon \lambda \eta$ appellantur. Glied and Lied (L. and. S.) is a specious parallel.

 $^{^5\}mu\ell\lambda$ os is cognate with Skt. marman 'joint.' The reason for the musical connotation of the word is not perfectly clear. Allen, Harvard Stud. in Class. Philol. 4. 207, suggested that it came into use from the singing-school (cf. Plato Protag. 325 κ ff.) and with special reference to the phrases (members)

extended to cover elegiac, iambic, and even epic, poetry because the musical accompaniment was not so vital a feature of these forms of poetical composition (so long as they were still sung, either in part or entire) as it was in the case of melic verse, which was marked by flexibility of rhythm and melody. It is in the strophe of choral poetry, where the members are not uniform as in the epic hexameter, which preceded melic, that we may best observe the arrangement of the words in members (κατά μέλη) which mark the movement of the air in its several phrases. It is, however, questionable whether μέλος was first used with special reference to the strophe. The nome, when provided with a text, was composed in hexameters, and it is included under μέλος. We may therefore assume that the name melic is due, not to the articulations of the strophe, but to the complete musical setting which was the essential feature of the numerous species of verse that fall under this class.

The general name for 'song' is $\tilde{\varphi}\sigma\mu\alpha$. In so far as the words of a poem have been set to music from beginning to end the poem is a $\mu\epsilon\lambda\sigma s^2 - \varphi\delta\eta$, on the other hand, in its strictest application is a poem that is sung merely, and is therefore the specific name for a folk song, which is only then called $\mu\epsilon\lambda\sigma s$ when it has been adapted and transformed by the artist who sets it to music. Sometimes $\varphi\delta\eta$ appears to designate lyric as opposed to other species of poetry, and thus to usurp the place of $\mu\epsilon\lambda\sigma s$; but only when

of the four-line stanza. So in Sanskrit, penda, 'foot,' denotes a line of a tetracolic stanza and 'verse.' Cf. πούς and κώλον. In the meaning 'tune,' μέλος or are as early as Alkman (vi.) Cf. γλωσσα και μέλος Επτ. Αλλ. 357.

In his carmina divides Horace (1, 15, 15) has possibly preserved a trace of this conception

² A single, definite poem is called μελος in Hdt. 5, 95, φσμα. Plato Protag. 339 n.

no stress is laid upon the fact of musical composition. Our use of 'ode' in speaking of a poem of Sappho or Pindar is derived from the employment of ψδή to signify a single, definite poem.

CANON OF THE MELIC POETS.

The Alexandrian scholars included in their Canon the following nine melic poets¹: Alkman, Alkaios, Sappho, Stesichoros, Ibykos, Anakreon, Simonides, Pindar, and Bacchylides. This number was increased by the addition of the name of Korinna; so that, whereas Quint. 10. 1. 61 says novem lyricorum longe Pindarus princeps, Petron. Satir. 2 has Pindarus novemque lyrici. The existence of a more exclusive list has been wrongly concluded from Statius Silv. 5. 3. 94 quosque orbe sub omni ardua septena numerat sapientia fama.

MONODIC AND CHORAL MELIC.

From one point of view Greek melic may be regarded as sacred or profane. Almost all of the lyrics of the Greeks arose in connection with the cult of the gods, and in course of time, as the artistic instinct was developed, were to a greater or less degree divorced from their primitive ritualistic function. More clearly marked, however, is the division, in the literary period, into monodic (to which some scholars would restrict the term melic) and choral song.² Originally almost all melic poetry was led by

¹ See An. Par. 4. 196, Usener Dion. Halic. de imit. 130.

² Plato in the Laws 700 B ignores this method of division when he classifies melic poetry according to contents $(\epsilon l \delta \eta)$ and form $(\sigma \chi \dot{\eta} \mu a \tau a)$. If the $\epsilon l \delta \eta$ are hymns, threnoi, paians, etc., and the $\sigma \chi \dot{\eta} \mu a \tau a$ are aulodic and kitharoedic, the nome would be both an $\epsilon l \delta \sigma$ and a $\sigma \chi \dot{\eta} \mu a$. In Pol. 8. 7 Aristotle records a division into ethical $(\dot{\eta} \theta \iota \kappa \dot{a})$ melodies, melodies of

a single voice, while the chorus sang only the refrain; and certain kinds became entirely choral at different times and places. According to the instrumentation. melic was of two species: kitharoedic, when the words were accompanied by the notes of a stringed instrument, and aulodic, when the flute, or rather the clarinet, was employed. The two forms of musical accompaniment were occasionally combined. instrumentation (κρούσις) was subordinate to the text in the best melic period. Between the music, rhythms, and musical modes of monodic and of choral song there is no thoroughgoing distinction. Choral song was in unison except when an interval of an octave was the result of the participation of men and boys or women in the same chorus. This is the only form of modern 'harmony' that ancient Greek choral music has to show.

Monodic melic, or that which is sung by a single voice, is represented in the earliest stage of Greek song by the nome; and this form remained monodic until the end of the fifth century. The chief representatives of the monody are the Aiolians and the Ionic Anakreon. Its stanzas were repeated without interruption and were of brief compass, usually consisting of four or five simple verses, often arranged in regular succession (κατά στίχου); the metre was generally some form of logacedic. The sphere of the monody is the sphere of emotion—the deepest feelings of the individual, his joy and sorrow, hate and friendship; or his trifling moods are equally the subject of this song that exists for itself alone because it is the outpouring of the heart and unprompted by the requirements of a ritual. Its wealth of emotion, unimpaired by the accidents

action (πρακτικά), and passionate melodies (ένθουσιαστικά) These correspond to Aristoxenos' ήσ χαστική, συσταλτική, από διασταλτική μελοποιία, and to Aristoides' νομικός, τραγικός, and διθυραμβικός τρόπος.

of time and place, makes it for us the most enduring of the relics of Greek song; whereas we find it difficult to represent the occasions that gave birth to the choral ode, which, because of its intimate association with the religious faith and cult of the Greeks, is stamped with the distinctive qualities of the ancient world.

Choral melic is in large measure public in character and epideictic. It is devoted to the worship of the gods and heroes, and is therefore a solemn expression of the united voice of the state. It is not confined to the narrow spirit of a canton, but has an international catholicity though the poets are mainly aristocrats. Though choral melic is public in mood, it is none the less an expression of the individual poet, and it is ill-advised to define choral poetry as objective in contrast to the subjective monody. In the pre-Attic age the chorus is only the mouthpiece of the poet, whether it chants a hymn, a threnody, a paian, or a triumphal ode. Not only does the poet show a consciousness of the public: he is conscious of himself and of his art. But in the fifth century at Athens, where he composes for the musical festivals in charge of the sovereign people, he surrenders something of his former freedom of expression because he is the representative of the whole state.

In the union of song, music, and dance (ψδη τελεία) the ancients discovered the perfection of melic, and those poems were most esteemed which required the cooperation of all three arts. The poet himself was not merely the artificer of the words: he was a master of musical composition and skilled in arranging the evolutions of the dance, so that the union of the arts which was present to his imagination as a poet took audible and visible effect under his direction as chorodidaskalos. Almost all choral melic was accompanied by the dance proper or by marching, which gave plastic life to the words of the poet and dis-

tinctness to the phases of the rhythm. There were three kinds of lyric dance: the pyrrhic, which was warlike and rapid, the grave and solemn gymnopaidic, and the sportive hyporchematic. The Dorian choruses were usually quadrangular, arranged in ranks (ζυγά) according to breadth and in files (στοίχοι) according to depth. The rhythms of choral melic were varied, and each poem had a different metre. The arrange ment was now monostrophic, now in groups of triads, consisting of strophe, antistrophe, and epode, now in free rhythms without grouping. The equilibrium of the grouping by triads gave precision and severe beauty with mobility and grace. The ampler and more intricate strophes and epodes were a work of the most complicated art and often required the services of guilds of trained singers. The choruses were composed of men and boys, and occasionally of girls, as in the marriage songs and in connection with the worship of the gods.

If we call the first of the two divisions Aiolian, it is without prejudice to the fact that the Lesbian epithalamia were choral and that the Aiolians chanted in chorus the praises of the gods at their religious festivals. On the other hand much that is Dorian is purely personal and needed no orchestic accompaniment. The Greeks did not separate private from public life as do the moderns; honce much that is regarded by us as proper only to the sphere of the individual finds an outlet in the choral ode, which is an expression of the common sentiment of the state. Most of the choric poets were not Dorians, but the Dorian stamp is upon all choral poetry in its language,

rhythm, and metre.

SUBDIVISIONS OF MELIC POETRY.

The writers of the classical period made no attempt to classify all the various forms of their melic poetry. Pindar alludes, in Frag. 139, to paians, dithyrambs, threnoi, the Linos-song, hymeneals, and the ialemos. In a passage¹ that does not aim at exhaustiveness Plato mentions hymns, threnodies, paians, dithyrambs, and nomes. Hymns to the gods, enkomia in honour of good men and women, and hymeneal songs² alone find a place in the Platonic ideal state that safeguards its citizens from the demoralizing influence produced by the fictions of the poets, who mix evil with good. When Aristotle³ distinguishes lyric from epic and dramatic poetry, he employs the term dithyrambic, though he also alludes to the nome, mainly because the dithyramb and the nome were the chief representatives of melic in his day. His treatise $\pi \epsilon \rho i \pi o \iota \eta \tau \hat{\omega} \nu$ is lost, as are the various works by the Peripatetics that bore the same title or dealt with the history of music, the musical contests, etc.

It was not till the great library at Alexandria was established that any external necessity was felt to group exactly all the great mass of melic poetry then extant but now almost completely lost. An Apollonios of Alexandria, for example, gained his name δ είδογράφος from his activity as a classifier, especially of the poems of Pindar. While the undermentioned three-fold division may be anterior to the founding of Ptolemy's library, its elaboration is certainly the result of the labours of the editors and scholars of Alexandria, who for the first time made complete editions of the works of Alkman, Alkaios, Sappho, Pindar, and other lyric poets, which they arranged either according to contents or according to metre.

The only approximately exact divisions of Greek

¹ Laws 700 B.

² Laws 802 A, Rep. 459 E, 607 A; hyporchemes Ion 534 c.

⁸ Poetics 1447 a 15, b 25.

melic that have come down to us were made in Alexandria and have been transmitted, through the medium of Didymos' περὶ λυρικών ποιητώς, to Proklos, who in his Chrestomathy' arranges the various forms of melic under the following three heads.²

1. To the Gods,

Hymn (ὅμνος).
Prosodion (προσόδιον).
Adonidion (άδωι ίδιοι).
Paian (παιάν).
Iobacchos (ἱοβακχος).
Dithyramb (διθύραμβος).
Hyporcheme (ὑπόρχημα).

2. To MEN.

Enkomion (ἐγκώμιον). Hy menaios (ἱμέναιος), Lipinikion (ἐπιτίκιον). [Sillos (σίλλος)]³ Skolion (σκόλιον). Threnos (θρῆνος), Erotic song (ἐρωτικόν). Epikedeion (ἐπικήδειον), Epithalamium (ἐπιθαλάμιον).

3. To Gods and Men.

Partheneion (παρθενείον). Oschophorikon (ώσχοφορι Daphnephorikon (δαφνη- κόν οτ όσχοφορικόν). Votive songs (εὐκτικά).

¹ Westphal's Metr. Gr. 1, 243. Cf. Menand, Rhet Gr. 9, 127 ff. Brief definitions of many of the species appear in an anonymous writer (An. Ox. 4, 313).

⁴Cf. Theokr. 16. 1 alci τοῦτο Διδς κούραις μέλει, αἰεν ἀοιδοίς, ε ὑμνεῖν ἀθανάτους. ἐμνεῖν ἀγαθών κλέα ἀνδρών, Hot. αι ε γιοεί. 83 ff. . Musa dedit fidibus diros puerosque deorum | et pugitem victorem et equum certamine primum | et suvenum curas et libera vina referre.

^{*}Silloi was the name for lampoons after the time of Timon of Phicius (280 B.C.), who attacked the philosophers. The title was in course of time given to the lampoons of Xenophanes, who lived in the sixth century, but the sillos is not a melic poom.

To the above three classes Proklos adds a further division embracing songs on 'casual occurrences' (προσπίπτουσαι περιστάσειs), which, he says, are not species of melic, though the poets themselves undertook their composition. They are: πραγματικά, ἐμπορικά, ἀποστολικά (cf. Athen. 14. 631 d), γνωμολογικά, γεωργικά, ἐπισταλτικά. These names probably represent an attempt at classifying certain poems which resisted enrolment among the various divisions of the orthodox system of the early Alexandrians. If, as seems probable, such poems as Alkm. x., Alk. xvi., Sa. xli., and, possibly, some of the folk-songs are in point, Proklos, or his source, is inconsistent in calling this class pseudo-melic. κλεψίαμβοι, mentioned by Hesych. as a form of melic composition, derive their name merely from the stringed instrument called the κλεψίαμβος.

This method of classification is defective from several points of view. The sharp differentiation between the divine and the human element is not visible, for example, in the skolia, or even in the epinikion because of its pervasive religious tone. It lacks historical perspective, since the forms of melic were continually changing their character: the human side was continually gaining ground at the expense of the divine. It exaggerates the difference between poems of similar form and content, differences that were often evanescent to the ancients. It is largely dependent upon the use of words, that were, for the most part, not employed in the lyric age in a technical sense; and it leaves us uncertain as to the designation of many of the poems of Alkaios, Sappho, Anakreon, and other poets (e.g. Pindar's 11th Nemean). Still, it is the only relatively complete system of arrangement that was made by the ancient scholars who had access to the entire body of Greek song; and as such it may form the basis of a sketch of the different species that appear in this volume.

¹ For example Pind. x.; so with the paian and hyporcheme

HYMN.

The word iμνοs is derived from a root that appears in Lat. suere, Eng. 'sew,' and means strictly that which is sewed or joined together.' In Sanskrit we find the connected word syūman, 'bond,' 'strap,' and in a passage of the Rig Veda (1, 113-17) the 'sacrificial singer' is said to 'sound forth his songs in continuous (syūmanā) strain'; the words of his song are, as it were, stitched together so as to form one piece. So in θ 429 (cf. Hymn 3, 451) ἀσιδής ὅμνος is a 'joining of song,' and by a like figure Hesiod (Frag. 227) speaks of himself and Homer as ἐν νεαροίς ἵμνοις ράψαντες ἀσιδήν. Between ἕμνος and ραψοδία the difference is primarily only of degree, and μέλος 'articulated song' is not far removed.

Originally then a 'hymn' was any song whether secular or sacred, and is so used in Homer, to whom the story of Odysseus' part in Troy's taking is a 'hymn.' The songs in praise of the gods precede the 'hymn' to the men and women of old, says an Homeric Hymn (1, 160). It is only by holding to the early meaning of the word that we are justified in putting in the same class with the lyric poems the so-called Homeric Hymns. Unlike the latter the lyric hymns

they aim at a purely secular or poetic effect. Only that modern point of view which emphasizes the presence of religious feeling could regard the *Homeric Humns* as a source of lyric song. The post-classical

were never used as preludes? to epic recitals, nor do

¹ δ_μνος is neither 'web' of song, as if from δφαίνω (despite δφάνας δμνον Eaceh, ii. 9); nor merely 'melody,' as Reimann takes it to mean, equating the word with νόμος. Cf. Philodemos de mus., Frag. 10.

² Alkaios' hymn to Apollo is called a procimion by Paus. 10. 8. 4, probably because it recalled the style of the old procimia, as the *Homeric Hymns* were called at an early date (Thuk. 3. 104).

xxviii HYMN.

hymns of a devotional character, such as those of Mesomedes, Proklos, and the Orphica, were not melic in sentiment and are the product of philosophical and theosophical speculation. They afford little information with regard to their predecessors of the lyric class. In course of time the range of the hymn was

In course of time the range of the hymn was gradually restricted, so that, in distinction from the epic hymns, a lyric hymn came to mean a simple religious song containing a prayer and in praise of any divinity, marked by no special form, and not limited to any special occasion of worship. As a form of lyric poetry, "µvos resists precise definition because it lacks the specific attributes that distinguished certain other forms of lyrical composition which were differentiated from it.2 The paian, for example, differs from the hymn in the character of the invocation, the hyporcheme is accompanied by a special

¹ Plato Laws 700 B και τι ἢν είδος ψδῆς εὐχαι πρὸς τοὺς θεούς, ὅνομα δὲ ὕμνοι ἐπεκαλοῦντο. In Arist. Poetics 1448 b 27 ὅμνοι, as a type of early poetry, are set off against ἐγκώμια—the divine and the human—, and both are regarded as stages in the development of the poetic art.

² In its generic sense vuvos was used till a late period of almost any lyric effusion. Proklos p. 244 says in fact that all the forms of melic are merely specialized hymns ($\dot{\omega}s$ $\epsilon l \delta \eta$ $\pi \rho \delta s$ γένος). υμνος $\pi \rho \sigma \sigma \delta \delta \delta \omega$ (the gen. of definition: not $\pi \rho \sigma \delta \delta \delta \delta \omega$ διον υμνου) is a processional hymn, υμνος παιάνος a paian (cf. Alk. 2; the paian of Aristonoos (Appendix) is called a 'hymn'); υμνος έγκωμίου (ἐπικώμιος υμνος) is used when a man, not a god, is the object of praise. So too with the dithyramb. Anakr. 171 used υμνος of a threnody (υμνων . . . φδάν επικήδειον Eur. Troad. 512), Pind. Ol. 2. 1, Nem. 3. 11, of an epinikion (¿πινίκιον appears for the first time as a substantive in Bacch. 2. 13). Even the folk-songs were called hymns whether connected (as v.) or unconnected (as i., iii.) with a religious cult. Plato Rep. 468 D speaks of υμνοι addressed to men, and Proklos says εκάλουν δε καθόλου πάντα τὰ είς τοὺς ὑπερέχοντας (ὑπηρέτας MS.) γραφόμενα υμνους. This generic use is to be sharply distinguished from the special sense of the word; as in the Laws 700 D Plato says that threnoi and hymns were

form of dance, and the nome is dissimilar to it because of the nature of its musical setting. In course of time as the paian, the dithyramb, and the other forms of religious song were developed by art, the hymn was restricted more particularly to the worship of the divinities other than Apollo and Dionysos. Zeus is the god to whom most hymns were addressed; after him come those gods in whose ritual there was no specialized form of cult-song (Aphrodite, Hermes), or whose cult was celebrated under special circumstances and conditions (Hera). One of the reasons why the hymn outlasted many other forms of melic is the absence of a characteristic colour, which, while it gave to the other kinds of song their individuality, charm, and vogue, ensured their speedy decline under conditions of society which no longer prompted their composition.

The only distinguishing marks of the hymn are that it was sung (1) to the accompaniment of the lyre, and (2) by a stationary chorus grouped about the altar of the god. So long as the hymn remained

confounded by the degenerate poets of the time. (Here threnor and hymns are used as examples of what is diametrically opposed.) We are often uncertain whether *buvos* is to be taken in the wider or the narrower sense.

In Prokles' definition (p. 244), b δê κυρίως όμνος προς κιθάραν ήδετο εστώτων, it is uncertain whether εστώτων is to be taken literally or in a freer sense (ef στασιμον) which would allow stately evolutions on the part of the chorus during the singing of the strophe and antistrophe. When Athen, 15, 63) is says that some hymns were accompanied by dancing, he is probably using the word hymn in its wider meaning, which includes prosodia, paians, etc. In the time of Kallimachos, however, it is certain that an am tent hymn of Olen, which was sing every evening by boys, was accompanied by orchestic movements on the part of girls. It is possible that, while in the earliest period the chorus may not have shifted its position, later on, and especially during the predominance of choral lyric, some stately movement was occasionally permitted.

HYMN. XXX

a strictly religious song it must have played a chief part in the festivals of the gods, and have been sung

either immediately before or after the sacrifice.

While most hymns gave expression to public devotion, some were intended to be sung by a single voice. In the most ancient and pre-lyric times, if we are to believe Pausanias (10. 7. 2), there were contests between individuals in the singing of hymns, and prizes were awarded to Chrysothemis, Philammon and others. In the lyric period the hymns of Terpander, Alkaios, Sappho, and Anakreon were all monodic. When the hymn was choral the chorus usually consisted of men, sometimes of women. In early times there may have been guilds of singers as there were professional or official hymnographers

in the post-classical period.1

The character of the hymn varied with time, cult, and locality. The Thebans loved to sing of Herakles; the Spartans, of Kastor and Polydeukes. Though the Dorians produced few hymn-writers, the cultivation of the hymn was peculiarly suited to their deep religious sense. Without becoming absolutely secular at any period, even among the Aiolians and Ionians. who gave it an erotic or even sympotic character, the hymn tended to degenerate into a mere embellishment of the festival, gaining indeed in finish, delicacy, and grace, but ceasing to be the outpouring of a fervent piety. In abandoning its choral form among the Aiolians, the hymn lost its affinity with the ritual of the cult; though Sappho and Anakreon retain the On the other hand in the Dorian invocation. colonies of the west the choral hymn was secularized by Stesichoros, who made the heroes the chief theme

¹C. I. G. 2715 (time of Tiberius) says that the Karian city of Stratonikeia commissioned the city-clerk to compose a hymn in honour of Hekate. A certain Ptolemaios wrote $\pi \epsilon \rho l$ τῶν κατὰ πόλεις τοὺς ὕμνους ποιησάντων.

instead of the gods. Ibykos went a step further in composing erotic hymns in honour of Ganymede and Endymion. Thus the way was prepared for the enkomion and triumphal song, which substituted out right the praise of contemporary men for the worship of the gods and demi-gods. It is noteworthy that the secularization of the hymn in widely distant parts of Greece is conterminous with the period of its highest artistic excellence. The old religious hymn suffered eclipse, but it did not die out completely.

The remnants of the choral hymn are too scant to permit any attempt at defining its contents. Probably it dealt, not with any chance circumstance in the history of the god, but with the story of his birth, his marriage, or his death, and with the sanctuaries consecrated to his worship which he loved to honour by his residence. A certain archaic, epic, and objective tone was mevitable in conjunction with the prayer, and in like manner, though to a less degree than in the more ancient liturgies, such as were composed by Olen, Musaios, Pamphos, and Orpheus, the old time hieratic character was preserved by the invocation of the god with epithets that compelled his favour and ensured the efficacy of the petition. So, on the other hand, the powers that made for evil were subdued and their maleficent activity chained (δεσμοίειν) by a comprehensive register of their attributes.

The wealth of material at the command of the poet affected the hymnodic style at the time of Pindar. who feigns embarrassment $(d\pi o \rho ia)$ in the selection of the appropriate myth (Pind. i, cf. Mel. Adesp. 84) Usually the hymn was tranquil in tone, plan in style, simple, and free from excessive ornament. In early times the metre was probably the dactylic hexameter, but later any measure appropriate to the theme was employed. The normal form of composition consisted of strophe, antistrophe, and epode. The mode was

generally the solemn Dorian, but we know that Stesichoros used the Phrygian, and Lasos the Aiolian. Of the famous melic poets almost all, from Alkman to Timotheos, are reported to have composed hymns.

So varied in character is the hymnal ode that the mint-marks of subdivision are elusory. The rhetorician Menander¹ sought to establish two species, but it is uncertain whether he is not using 'hymn' in the

collective sense.

1. Kletic or invocatory hymns, which summon the god to leave his present abiding-place. It was a favourite device of the poets to describe the rivers, meadows, shrines, and dancing-places where the god might be tarrying and whence he was expected to come at the call of his petitioner. So common was this feature that it degenerated into a mannerism, which is imitated by Aristophanes in Nubes 270 ff. In case a prayer followed upon the invocation, the element of description was abridged. Examples of kletic hymns are Alkm. 21 Κύπρον ἱμερτὰν λιποίσα καὶ Πάφον περιρρυτάν (of Aphrodite), Alk. ii., Sa. i., v., 6 ἢ σε Κύπρος καὶ Πάφος ἢ Πάνορμος (scil. ἔχει, of Aphr.), Aristoph. Ranae 875 ff., Lysistr. 1296 ff., (Aisch. Eum. 287 ff.). Echoes in Theokr. 1. 123, 15. 100, Kallim. 1. 4, Catull. 36, Hor. 1. 30. 2., cf. A 38.

2. The valedictory (ἀποπεμπτικοί) hymns dealt with the supposed or actual absence of the god and contained a prayer for his return. The country, city, and people which he is quitting, the place of his future sojourn—any spot that fancy could paint as the domicile of the god—became the object of a description even more elaborate than that of the kletic class. Bacchylides is reported to have excelled

in the composition of valedictory hymns.

¹ Rhet. Gr. 9. 135 ff.

PROSODION.

Prosodia ($\pi\rho\sigma\sigma\sigma\delta\iota a$ scil. $\mathring{\eta}\sigma\mu\alpha\tau a$; also called $\pi\rho\sigma\sigma\sigma\delta\iota a\kappa\sigma i$) were chorals of supplication or thanksgiving, sung to the music of the flute in solemn processions to the temples or altars of the gods. Their character varied somewhat with the god whose sanctuary was visited or to whom offerings were made. Sometimes the festival was in honour of a god whose cult was native; sometimes a festal chorus or $\theta\epsilon\omega\rho\iota a$ was sent abroad to a famous shrine, and the prosodion was sung when the representatives of the state reached their destination, as in the case of the Messenian embassy to the Delian Apollo (Eumelos). The prosodia were often petitionary (Plato Laws 796 c).

The prosodia naturally formed the introductory part of the festival-while the approach was made to the temple or while the sacred offerings were brought to the altar. After the prosodion came a hyporchematic song, and this was followed by the hymn proper. εξύδια or αποτρεπτικά seem to have attended the departure from the shrine of the god. Apollo and Artemis claimed most of the prosodia proper, which were particularly cultivated at Delphi and at Delos; but other gods were honoured with processionals, as for example, Dionysos. As the processional song is only a species of hymn, so there are various species of prosodia, e.g. the partheneia and daphnephorika. We bear of prosodia as eiresional at the Pyanepsia, at the Eleusinia, Thesmophoria, Heraia, Haloa, etc. Sometimes the prosodion was akin to the paian, and we have prosodiac paians, e.g. in Pindar Frag. vi., though according to Proklos this was a misuse of words. maiar is here the wider, $\pi \rho o \sigma \delta \delta \omega v$ the narrower, term. If $\Sigma 567$ ff.

¹ Schol. Hephaist. 134.

is a prosodion, X 391 is closely akin to a prosodiac paian, perhaps nearer to the prosodion than to the paian. It is noteworthy that Homer does not allude

to the ancient form of the simple prosodion.

Prosodia and embateria may have been accompanied originally by the music of the lyre. It was the flute, however, that was regarded as the proper instrument for processions whether these were attended by songs or not. In a Delphic inscription (Wescher-Foucart no. 45) an αὐλητής is especially provided for the prosodia; flute players are seen in the frieze of the Parthenon that represents the Panathenaic procession; and a flute player accompanied the boy who carried the laurel bough from Tempe to Delphi. (A vase (no. 1686) in the Berlin Museum represents a procession with lyrists as well as flute players.) The story that Klonas, the aulode, was the 'inventor' of prosodia (and the prosodiac metre) shows merely that there was a close connection in early times between aulodic and this form of melic. Some think that it was Klonas who first employed the flute instead of the lyre to accompany the prosodia.

The movements of the chorus were solemn, stately, and in harmony with the contents of their songs and the Dorian mode to which they were sung. Of the metre in the earliest period we have no accurate information—but it is probable that the dactylic hexameter, measured by dipodies, was in common use; and a reminiscence of this early form may be seen in the closing hexameters of the Frogs. When the influence of the epos was on the decline, lyric poetry employed the 'prosodiac' rhythm to increase the liveliness of the movement. Westphal thinks that $\dot{-}$ $\dot{-}$ $\dot{-}$ was the original

¹Cf. Athen. 4. 139 E on the Lakonian prosodia at the Hyakinthia; Pollux 4. 64,

Eumelos of Korinth was the author of the first prosodion of which we have record. It was intended to be sung at Delos, and this seat of the Apolline cult remained the chief place for the presentation of this form of melic. Next in point of time is Klonas the founder of aulodic. The prosodia of Pindar, in two books, and of Bacchylides were famous. Pronomos of Thebes, the teacher of Alkibiades, is said to have composed a prosodion to be rendered at Delos by the Chalkidians, but unless we suppose that there was no text, it is probable that he merely set to music the words of another 1 His fame rested solely on his ability as a musical virtuoso (he could play the three modes the Dorian, Lydian, and Phrygian—on one set of flutes). The return of Demetrios to Athens (Folk-Songs xxvii.) was hailed with ithyphallic songs and prosodiac choruses, and the song in honour of a god was profaned to suit the degeneracy of the times. At the festival of the Soteria, at Delphi, between 275 and 255 B.C., prosodia were sung that were the compositions of Alexinos, Xenon, and Dexinikos (Wescher-Foucart Inser. de Delphes 5, 13). Kleochares of Athens, who probably hved in the third century, was honoured by the Delphians on account of a processional (B.C.H. 18, 71), and Weil thinks the choral in cretics (see APPENDIX) that was sung at Delphi is

 $[\]frac{1}{4}a\mu a$ aile may refer to a poem set to music, or to the music alone $(\psi \lambda h)$ alleges).

PAIAN.

a prosodion. We hear of an Amphikles (B.C.H. 10. 36, 13. 245) at Delos. Two late inscriptions (C. I. Sept. 1760, 1773) record the continuance of prosodia in Boiotia till very late times. The musical games, at least in the late period, were opened by processional songs sung by the whole body of the artists, priests, etc., as they entered the scene of the contest.

PAIAN.

The paian, which derives its name from the burden $i\hat{\eta} \pi a \iota \acute{a} \iota \acute{\nu}$, was one of the most ancient of the Greek lyrics. In its earliest form it is intimately connected with the worship of Apollo, the patron god of music and song, the sender and averter of calamity. In ascribing its introduction to Apollo himself, tradition made the paian as old as the cult of the god. When

¹ In like manner the Linos-song, the hymenaios, and possibly the dithyramb received their names from the refrain (ἐφύμνιον). παιήων in Homer, Archil. 76. Dor. παιάν, Ionic — Attic παιών contain a different suffix. παιών is not generic, or παιάν specific (cf. schol. Plato Symp. 177 A: παιωνας: ψόὰς ἐπὶ εύτυχία και νίκη, παιάνας: υμνους είς 'Απόλλωνα έπι καταπαύσει λοιμοῦ). The etymology is unknown. Baunack's t' ἐπ' alâra 'come for healing' is incredible; Fick suggests a connection with $\xi \mu \pi a \cos$, 'skilled' in healing. $\Phi o i \beta \cos$ is himself the 'healer.' It is possible to regard Apollo's victory over the Python as a triumph over pestilence and to see in the paian a prayer for deliverance to the god who has power to heal all distress. Against this, however, is the fact that, despite II 528, where Apollo performs the office of a physician, he is distinct from Παιήων in Homer and Hesiod. Ίηπαιήων is used of Apollo in Hymn 2. 94, but with reference to the god of Delphi. Possibly the paian was originally a song of triumph which was identified with the prayer to relieve pain or distress when Apollo came to be regarded as the god of medicine (Asklepios was his son) and Παιάν and Παιών were held to be equivalents. The exclamation in was connected by the ancients with lημι: cf. Kallim. 2. 103 ln. ln παιῆον, lei βέλος. See on Timoth. viii.

Apollo had slain the python, with lyre in hand he led the Cretans to his sanctuary at Delphi (Hymn 2, 336 ff.).

οί δὲ βήσσουτες ἔπουτο Κρῆτες πρὸς Πυθώ καὶ ἰηπαιήον' ἄειδου, οἶοί τε Κρητών παιήονες, οἶσί τε Μοῦσα ἐν στήθεσσιν ἔθηκε θεὰ μελίγηρυν ἀοιδήν.

Homer narrates (A 472 ff.) how the Achaians before Troy sang the paian to propitiate Apollo after the expiatory sacrifice which cleansed them from pollution.

The localities in which the paian was first cultivated—in Crete, at Sparta in conjunction with the festivals of the Hyakinthia and Gymnopaidia, at Delphi and in Delos—are all Dorian and closely connected with the cult of Apollo; and the association with the Apolline ritual remained a common feature of the paian throughout the classical age. On occasions of public danger or calamity, and especially when the state was afflicted by plague, the paian was sung in solemn chorus to express the devotion of the people to the god and to implore his succour as alexikanos. When the divinity who occasioned the distress stayed the pestilence or the assault of the enemy, paians of thanksgiving were raised in his honour.2 With Apollo, his sister Artemis 3 was associated as a protecting divinity: "Evt. μέν χρικταλακάτου τεκέων Λατοίς αυιδαί ώριαι παιαιίδες (Pind. Frag. 139).

As early as Homer the paian appears as a triumphal

¹ Cf. Soph. O. T. 5, 186. Vernal paians were supposed to have a remedial effect in cases of madness (Aristox. Frag. 36). Even in the presence of danger the paian night be full of confidence (Aisch. Sept. 268).

²Cf. Theogn. 779, Aristoph Vesp. 869 ff.

³Cf. Eur. I T. 1404, I. A. 1469.

hymn that is totally disconnected from the cult of Apollo. In X 391 after Achilles has slain Hektor, who was the favourite of the god, he bids the Achaians raise the paian as they march to the ships (the prosodiac paian). In course of time other gods were hymned with paians, and the refrain was often employed as an accompaniment of any exciting event or when any enterprise was crowned with success.

In times of political and moral degeneracy the paian was addressed to conquerors and princes. Lysander was thus honoured as if he had been a god (Folk-Songs xxvi.). Aratos saluted Antigonos with a paian, and that prince and Demetrios Poliorketes were flattered in the same manner by the Athenians. Alexinos composed a paian in honour of Krateros; the Rhodians celebrated Ptolemy I., the Korinthians Agemon, while the Chalkidians still chanted Titus Flaminius in the time of Plutarch. Even this debased form of the paian contained the sacred refrain. Aristotle was charged with impiety because his detractors regarded his ode in honour of Hermeias as a paian.

It is as a song of thanksgiving and praise—a υμνος εύχαριστήριος—that the paian is best attested in

¹ We hear of paians to Zeus (Xen. Anab. 3. 2. 9; cf. Hesych. s. v. Zεὐs παιάν); Poseidon (Xen. Hell. 4. 7. 4; during an earthquake); Dionysos (in the Appendix); Asklepios (by Sophokles; in a late period paians to Ask. were sung annually; Makedonian paian, carm. pop. 47; cf. C. I. A. 3. 171 with appendices; Athen. 6. 250 c); Hygieia (Ariphron); the Nymphs in conjunction with Apollo (cf. I. G. A. 379); the Fates (? Mel. Adesp. xiii.); Serapis (by Demetr. Poliork.); Peace (Bacchylides). Not only Apollo and Asklepios are called Παιάν, but also Helios (Orph. Hymn 8. 12), Pan (ib. 11. 11), and Herakles (Stat. Theb. 4. 157) who is also an ἀλεξίκακος. Athena is called παιωνία as a goddess of healing. Servius on Verg. Aen. 10. 738 erroneously says unde Pindarus opus suum, quod et hominum et (quod omnium?) deorum continet laudes, paeanes vocavit.

ancient literature. It was pre-eminently a song of joy. Thetis ceases to mourn for Achilles when she hears the sound in mainor (Kallim. 2. 21), and Niobe, turned to stone, no longer weeps. Apollo enjoined that the paian should be sung in the springtime at Delphi, and it was regularly chanted there at the expiatory festival in the first month of spring, after the distress of winter had passed. In the three winter months it gave place to the dithyramb.

This joyous character of the painn appears in its two semi religious forms, the sympotic, and the martial painn. Both may be regarded as descendants of the Apolline painn, although all immediate connection

with the god has disappeared.

The sympotic, banquet paian, or choral "grace," is first attested in Alkman (xxviii.), but the custom is referred to the heroic age in Aisch Agam. 246. was much in vogue among the Dorians, who transferred to their common meals in time of peace the customs of their camp-life. At Athens after the libations were made, the paian with the refrain was sung by all the guests in chorus as an introduction to the symposium proper Usually it was not accompanied by music; an inspiring tune expressed the animated feelings of the guests. The song was addressed either to all the gods or to the one to whom the feast was consecrated. In case a libation was made to the Muses during the symposium, the paian to Apollo Musagetes was sung, and in general whenever libations were made on the mixing of a fresh bowl the paian was repeated. The close of

¹ Such locutions as π. Έρινοων Aisch. Agam. 645, π. τοῦ θανόντος Choeph. 151, π. τῷ κατωθεν ἀσπόνδῳ θεῷ Eur. Alk. 424 are shown to be oxymora by Aisch. Sept. 869, Eur. I. T. 185, Troud. 126. As Death is the larpds κακῶν, Aisch. Frag. 255 and Eur. Hippol. 1373 are justified in using the expression Θάνατος Παιάν

PAIAN.

the banquet was attended by a libation and a paian. The ratification of peace was often celebrated by a banquet with the attendant libations and paians (Xen. Hellen. 7. 4. 36); and Arrian (7. 11) reports that the paian was sung in chorus by nine thousand Makedonians and Persians. The frequent confusion between skolia and paian was occasioned by the custom of singing the former after the latter (cf. Antiphanes 4). The use of the cup and the myrtle branch in singing the paian helped the confusion.

The martial paian, which was sung before a battle on land or sea, and after victory, was alike an encitement to valour and a song of repose after the struggle. At Sparta it was in high esteem: the king himself sounded the march-paian (ἐμβατήριος παιάν), and the troops took up the strain as they advanced against the enemy. At Athens the paian was raised when the fleet set sail. On the battle-field it followed the prayer and preceded the war-cry to Enyalios, and during a military or naval engagement it was often sung on the occasion of each fresh attack. The paian in X 391 is essentially of the martial type. Polyneikes boasts in anticipation of his success that he will sing a ἀλώσιμος παιάν over Thebes (Aisch. Sept. 635). After the victory at Aigospotamoi, Lysander ordered the paian to be sung as the fleet sailed away to Lampsakos.

In the earliest period the paian may have been a monody interrupted at irregular intervals by the cries of the people. Gradually the burden¹ (παιανικὸν ἐπίρρημα) of the chorus was given a definite place during the singing of the ἐξάρχων or leader, and at last the paian became choral throughout, the chorus

¹ The ancients disputed whether the refrain could be absent from the paian proper. Cf. Athen. 15. 696 B. Ariphron's ode to Hygieia lacks the $i\pi l\phi\theta\epsilon\gamma\mu a$, and so Aristotle's ode to Virtue, though it was held by his detractors to be a paian.

taking the place of the ¿śápy ων, as was not infrequent 1 As in the case of the dithyramb, the difference between the primitive and the artistic paian consists in the substitution of the activity of the chorus for that of the soloist. The choruses were usually composed of men, sometimes of boys, as at Delphi; at Delos the paian might be sung by girls (Eur. H. F. 689). The musical accompaniment, which is apparently later than the *Iliad*, was furnished by the lyre (the instrument of Apollo), or by the flute,2 which was better suited to regulate the singing of a large chorus and hence was employed in the battle paian and sometimes at banquets; or by lyre and flute together.3 The number of the chorus was not fixed: Bacch, ix. was probably sung by fourteen. The mode was the Dorian, which was best suited for male choruses. The composition was well ordered and free from excess, but apparently high poetic excellence was not essential to its success. Gravity and dignity rather than uncontrolled exultation were appropriate to its style; the delivery was quiet and devoid of passion, but a certain element of liveliness must have marked the Cretan palans because of their use of the palonic measure. The presentation was sometimes accompanied by dancing, which was akin to the stately έμμέλεια of tragedy. The Mantineans danced when under arms on an occasion reported by Xen. Anab. 6. 1. II. Intermediate between the prosodion and the paian is the processional paian, of which we have examples in X 391, Pindar Frag. vi., and Isyllos. Various metres were employed. The old Cretan paians by Thaletas were written in paions, which

¹ Suidas has Τρώες παιάνας έξάρχοντες. Cf. Theogn. 779 παιάσιν χορών.

² Archil. 76, Enr. Troad. 126, schol. Pind. Pyth. 12, 45, Plut Vita Lys. 11.

^{*} συναυλία. Cf. Theogn. 761.

xlii PAIAN.

took their name from their use in the paian, and were a good measure for orchestic movement. Simonides (26 B) retains this ancient use. The old Ionic paian was in hexameters (cf. Soph. O. T. 151 ff.). In a fragment (76) in trochaic tetrameters Archilochos says that he himself led the 'Lesbian paian.' Later on, logacedics and dactylo-epitrites were common.

Isyllos of Epidauros wrote in ionics.

The paian was taken over in part by the tragic poets as an ornament of the drama, and was cultivated to the latest times. Thaletas saved Sparta by his paians, which are now lost, as are those by his scholars Xenodamos and Xenokritos. We have a fragment by Alkman, who composed an entire book. paian (probably sympotic in character) by Tynnichos of Chalkis, Plato said that it was the most beautiful song in existence, and that its author was justified in calling it an 'invention of the Muses.' poets who wrote paians are: Dionysodotos, one of the early poets of Sparta, Stesichoros, Diagoras, Kydias, Simonides, Pindar, Bacchylides, Ariphron, Likymnios, Sophokles (Bergk 2. 245 ff.; cf. Trach. 205, if not a hyporcheme: it is to be noted that the passage is an ἀπολελυμένον μέλος), Timotheos, Aristonoos of Korinth (400 B.C.?), Dionysios the Younger, Aristotle (?), Alexinos (about 325), Philodamos of Skarpheia, Hermippos of Kyzikos (about 300), Hermokles, Isyllos of Epidauros (about 280), Diophantos of Sphettos (249), Kleochares of Athens (3rd cent.), Isodemos of Troizen, Makedonios, the Pythagoreans, the Italiots, etc. Inscriptions have preserved paians by unknown authors, e.g. C. I. A. 3. 171, with appendices, Revue. Arch. 13. 70. Semos of Delos wrote a book περί παιάνων.

DITHYRAMB.

I. PRIMITIVE DITHYRAMB.

Represented by Architectios and Arios.

2. OLD DITHYRAMB (from about 550 to about 475).

LASOS of Hermione: instituted a dithyrambic agon under Peisistratos at the Dionysia. His authorship of the Centaurs is uncertain. Hypodikos of Chalkis: victorious in 508, on the first occasion of the appearance at Athens of a male chorus, probably at some other festival than the Dionysia. Simonides: Memnon, Europa, Danae (*). Pratinas of Phleius (about 500): Dysmaniai or Karyatides. Apollodoros, Agathorles, teachers of Pindar. Lamprokles of Athens. Phrynichos, the rival of Aisthylos. Tynnichos of Chalkis. Kedendes (his grandson appears as a dithyrambic bibaoralos, Athen. Mutheil 8, 34). Kekeides is possibly the same person (Schol. Aristoph. Nulses 981).

3 MIDDLE DITHYRAMB (from about 475 to about 400)

Melaniprides, founder of the new style: Marsyas, Persephone, Danaids, Narkisson, Oineus. Bacchylldes: Antenorulai, Herakles, Theseus, Idas, Io, Philoktetes (*). Diagonas of Melos. Kydias. Praxidla of Sikyon: Adono, Achiles. Phrynts of Mytilene, the teacher of Timotheos, and a rainous innovator according to the comic poets. Ion of Chios, the tragic poet: described the burning of Antigone and Ismene by Laodamas, Eteokles'son. Kinesias of Athens: Asklepios. Ariphron of Sikyon. Likymnios of Chios. Nikostratos (C. I. A. 1.336). Hirronymos (*). Pantakles (C. I. A. 1.337). Archestratos (C. I. G. 211)

4. NEW DITHYRAMB (from about 400)

Philoxenos of Kythera (435 380): Kyklops or Valatera, Hymenaios, Muson, Komastes, Persan, Syros (or Satyros). Timotheos of Miletos: Kyklops, Elpenor, Nantalos, Sons of Phineus, Birth pangs of Semele, etc. Telestes of Selinus (first victory 402 1): Argo, Asklepios. Polyeidos. Atlas. Paidras (B. C. H. 6 521; shortly after 400). Krexos instituted parakutaloge in the dithyramb. Stesichoros the second (victorious 370). Aristarchos (C. I. C. 1. 226 b; 400-355). Lykophronides Philophron (Pittakis 'Ep. 40x. no. 2792). Pamphilos (C. I. C. 223; 366,5). Eukles (Dittenb. Syll. 411; 365.4). Lysiades of Athens (Ross Arch. Aufs., 2. 479, no. 2; 352 1). Antigenes (rifer 350). Entrings, 2. 479, no. 2; 352 1). Karidenes (rifer 350). Entrings (l. 416; 325/7). Karidenes (l. 423; 320,19). Pantaleon of Sikyon (Radgabé Ant. Hell. 986; 320(19).

Nikokles of Tarentum (before 300), a famous kitharoede, victor at the Lenaia with a dithyramb. Kleomenes of Rhegion: Melrager. Hellanikos of Argos. Eraton of Arkadia, etc. Demosthenes Thrax wrote περί διθυραμβοποιῶν.

THE cult of Dionysos, which is one of the latest developments of early Greek religion, gave birth to an orginatic song that became the source not only of tragedy, but also of a form of melic that eclipsed

all other lyric poetry in popularity.

The worship of the god of wine was an importation from Thrace or Phrygia, the languages of which countries were closely allied and of Indo-European stock; and together with the cult of the god came the obscure word $\delta \bar{\iota} \theta \dot{\nu} \rho a \mu \beta$ os, which seems to have been originally an epithet of the divinity in whose honour the dithyramb was sung at the gatherings of the country-folk.

Of the various etymologies 2 of the word that have

¹ Arist. Pol. 8. 7 says the dithyramb is Phrygian. It is with the Phrygian songs in praise of the Great Mother that Pindar compares the dithyramb (Frag. 79 B). Cf. Telest. ii.

^{2 (1)} From λῦθι ῥάμμα, the cry of Zeus on bearing the child Dionysos from out his thigh; so Pind. Frag. 85, who equates λυθίραμβος with διθύραμβος. (2) Eur. Bacch. 526 ίθι, Διθύραμβ΄, ἐμὰν ἄρσενα τάνδε βᾶθι νηδύν ἀναφαίνω σε τόδ΄, ὡ Βάκχιε, Θήβαις ὀνομάζειν. This points to a fanciful derivation either from δὶς θύρας βαίνειν (impossible because of the quantity) or from Διὸς θύρας βαίνειν. The god was twice-born (διμήτωρ, δισσότοκος): once from Semele, again from Zeus' thigh. (See Kuhn Herabkunft d. Feuers p. 147.) Cf. Plato Laws 700 B: Διονύσου γένεσις διθύραμβος λεγόμενος. (3) From the bringing to Zeus of the θρῖον or leaf-enveloped heart or body of the god; so Donaldson New Cratylus § 319. (4) From τιτυρίαμβος (τίτυρος = σάτυρος 'goat'); so Schmidt Diatribe, p. 181. (5) From Διὸς θρίαμβος = θόρυβος, the appearance of Zeus with thunder and lightning being the generative storm of the springtime; so Hartung Philol. 1. 398. (6) = διθρίαμβος, double three-step; τρίαμβος = tripudium; so Schoemann Alterth. 3. 2. 494. (7) = διθέραμβος 'skin-chant' (άμβο- = δμφή); so Fennell on Pind. Frag. 79.

been proposed, only one has any semblance of probability. According to this, διθίραμβος is connected with θρίαμβος, an equivalent of θύραμβος. The meaning of θρίαμβος is indeed unknown, but the word was used as an epithet of the god, and may be compared with triumpe in the Arval Song. The interjection then, as in the case of παιάν, οἰτόλινος, ἰόβακλος, gave birth to an appellative with the meaning 'song' or 'dance' in honour of Bacchos. The initial member of the compound (δι from διι) may denote either a θύραμβος in praise of a god, or one that is beautiful.

The first mention of the dithyramb is made by the Parian and Thasian poet Archilochos. The islands were the first station of the Dionysiac song as it passed over to the mainland. Naxos was the home of the dithyramb according to Pindar, though that poet also attributes the honour of the invention to Korinth, the seat of the culture of the northern Peloponnese, and to Thebes. Korinth points to Lesbos, whence Arion is reported to have come at the invitation of Periander, under whose patronage the dithyramb and the satyr play were developed; and at Thebes, the city of Semele, the dithyramb was afterwards in high vogue.

From Archilochos 77

'Ως Διωνύσοι' άνακτος καλδν έξάρξαι μέλος οίδα διθίραμβον, οίνω συγκεραννωθείς φρένας

¹ Τακχε θρίαμβε (e con).) Mel. Adesp. 109. Pratinas i. 16 has θριαμβοδιθυραμβε of Dronysos. Cf. Βακχέβακχος.

³ triumphus points to an original *τρίαμφος. The φ of Διθύραμφος, on a vase, Ant. Denkm. 3, 125, may be due to assimilation.

³ θρίαμβος Διονυσιακός υμνος Hesych. Cf. Kratinos 36 τούς καλούς θριάμβους άναρυτουσα. Ιθυμβος, also a Dionystac song, is probably Thracian.

⁴ Wilamowitz would defend the latter meaning by Διδε εγκέφαλος, Διδε βαλανος. Less appropriate are his formally more perfect comparisons Δία λια, Δίσωτηρίου.

we may infer that the earliest form of the dithyramb was a monody—the song of the reveller at the $\kappa \hat{\omega} \mu os$, when he is smitten in his soul by wine's thunder—attended perhaps, if we insist on the meaning of $\xi \hat{\epsilon} \rho \xi a\iota$, by a refrain on the part of the other revellers.

The development of the dithyramb into a choral song is associated with the name of Arion. A kitharoede of Methymna in Lesbos, he is said to have been the inventor of the τραγικός τρόπος, to have been the first to institute the cyclic chorus, and to have introduced satyrs speaking in verse. The exact significance of each of these innovations is obscure. Arion himself is a mythical personage; and the relation of the dithyramb as improved by him to the dithyramb of a century later, to the satyr play, and to its development in tragedy, is involved in controversy at every step. We are here concerned only with the history of the dithyramb as a lyric production apart from tragedy, but it may be said that the lyric species actually known to us at the time of Pindar must have differed in some measure from the form of the dithyramb that gave birth to the satyr play and tragedy. Neither the satyr play nor tragedy is a development of the Pindaric dithy-ramb, otherwise the latter would have been absorbed; but the satyr play and the Pindaric dithyramb are descendants of a mimetic form of the archaic dithyramb that is possibly to be associated with the name of Arion.

The subject of the dithyramb was primarily Dionysos, and in the early period, at least till the time of Pindar, the birth and life of the god remained the chief theme. The history of Dionysos is the romance of the Greek pantheon. Born of hapless Semele amid the lightning of his omnipotent father; the husband of Ariadne, who was set among the stars; whose cult was introduced only after con-

tinuous struggle; the god whose death was bewailed with the extinction of vegetation, and whose return to life with the spring was welcomed with cries of exultation,—his career abounded in situations that evoked the passionate sympathy of his worshippers. His cult was, too, the source of merriment, licence, and revelry: the satyric as well as the tragic drama

lay dormant in the primitive Bacchic song.

The centrifugal tendency that appears in all Greek melic that is restricted at the outset to the service of one divinity soon made itself felt in the dithyramb. Early in the sixth century, Adrastos, the idol of the Dorian aristocracy, is reported to have usurped the place of Dionysos in the dithyramb of the Sikyonians, From the early part of the fifth century the tendency to have recourse to themes alien to the cult of the god is clearly marked, though the pre eminence of the dithyramb at Athens made Dionysos virtually the patron god of choral poetry. The cycle of Dionysiac myth may indeed show traces more or less faint of a connection between the god and the legends of Meleager (Bacch, ii.), Achilles (Praxilla i.), Endymion (Likymn. iii.), etc., but the fact remains that the overwhelming majority of the titles given on p. xlini, shows that the artistic tendency rapidly effected an almost complete divorcement of the theme from the narrower Dionysiac sphere. dithyramb became in fact a special form of the lyric setting of heroic subjects embodying a succession of incidents.2 Philoxenos even introduced a purely

^{*} Hdt. 5. 67. The Sikyomans may have worshipped Dionysos as Adrastos, the 'Invincible,' and Kleisthenes' opposition to the mortal of the same name may have prompted his edict, which demanded the restoration of the common name of the god.

² ήρωκῶν ὑποθέσεων πράγματα έχονσῶν Herakl Pont, in Plut de mus. 10, who states that the paians of Xenokritos were regarded as dithyrambs by some Xenokr certainly did not write dithyrambs.

erotic motif. It was not merely at the Dionysia, the festival sacred to Dionysos, that dithyrambs were produced at Athens; they were also brought before the public at the Thargelia in honour of Apollo. Though the mythological and legendary range was unrestricted, the Bacchic exaltation and fervour, the heirlooms of the primitive orginatic song, remained as characteristic qualities of the dithyrambic style.

In the primitive dithyramb the rôle of the leader (ἐξάρχων) was all-important. He led the song, while the chorus, which performed a mimetic dance, fell in at appropriate intervals. Gradually a form was developed in which a choral alternated with the song of the leader, who impersonated the god; and an echo of this amoebean type would seem to be the Theseus of Bacchylides, except that the leader there plays a secular rôle. For the lyric metres of the leader primitive tragedy substituted trochaics and iambics: primitive tragedy, according to Aristotle, was developed from the 'leaders of the dithyramb' and was at first mere improvisation. It is uncertain whether the part of the leader was afterwards taken by the poet or by the koryphaios, and whether there was any fixed relation between the leader and the flute player. In the Skylla of Timotheos we know that the aulete took the rôle of Skylla, while the koryphaios impersonated Odysseus¹—a relation that recalls the early form of tragedy in which there was a single actor, who discoursed with the koryphaios representing the chorus.

It has been generally held that from the time of Arion until that of Philoxenos, who introduced solos, the dithyramb was choral throughout. But as early as the *Theseus* of Bacchylides we have a balanced lyric dialogue between a single actor and

¹ Cf. Aristoph. Plut. 290 ff. .

either the chorus or the koryphaios; and the innovation asembed to Philoxenos may refer to arias that were sung at irregular intervals.

The dithyrambic dance, in which numerous figures were employed, was called the *tyrbasia*, and was lively and enthusiastic, often wild and extravagant.

Kinesias made use of the pyrrich dance.

The number of the chorus is first reported as fifty by Simonides in 476 (Frag. 147). This probably holds true from the sixth century until after 300, when the number was much reduced 2. When the dithyramh came under Peloponnesian influence after 600 the choreutai represented satyrs who wore goatskins, and by their unbridled and tumultuous actions represented the attendants of the wine god. Later on, and at Athens before 500, the chorus was composed either of silens (though they received the Peloponnesian name of satyrs) or of personages appropriate to the theme.

¹ Tyrbe is the name of a festival of Dionysos in Argos. Metag. 7 says the chorus pranced about like horses.

² Athen. 5. 199 A reports a chorus of sixty; Hyginus 273, one of seven.

³ rpayikol xopol at Sikyon under Kleisthenes (Hilt. 5 67). In Alsch. Frag 207 τράγος is used of a satyr. In Doric σάτυρος - 'goat.' The τραγικός τρόπος of the Arionic dithyramb refers simply to the goat chorus. Various other explanations have been put forward on the assumption that the style was 'tragic'. (1) because the combination of song by the chorus and verses spoken by the satyrs was an anticipation of tragedy, (2) because of its lofty diction and theme; (3) because of the expansion of the dithyramb by the inclusion of heroic myths; (4) by contrast with the calm νομικός τροπος. We hear of a chorus of goats at Sikyon shortly after 600 (Hdt. 5 64). Why the goat, the creature of Pan, was selected to typify the attendant of Dionysos, has not been satisfactorily explained. On an early Attic monument (Athen Mitth, 11, 78) the train of Dionysos is made up of wild creatures (in goat skins) that This recalls the Centumes, a dithyramb resemble horses. ascribed to Lasos.

The choruses of the Attic period were composed of men or of boys, and received the name cyclic 1 from the fact that their dances were performed in a measured circle about the altar of Dionysos in a round orchestra. A division into two semi-choruses of twenty-four each, with a leader for each, would seem to have been made at times; but the evidence is

lacking on this point.

Each of the ten tribes of Attica provided a choregos and a chorus of fifty for the Greater Dionysia, at which there were two contests, that between the five choruses of boys preceding that between the choruses of men. In the fifth century each of the ten choruses was allotted a poet, whose work had been admitted by the archon for presentation. When Athens became democratic, the guilds of singers that had been employed by the aristocrats, such as the Peisistratidai, were displaced (for the first time in 508) by the civic choruses, which thus bore their part in rendering the state a service, as did the rich choregos, who fulfilled his larger obligations by furnishing the splendid equipments and defraying the expense of the performance.² But as the demand on the technical skill of the performers increased with the growing intricacy of the musical element which kept pace with the elaboration of the instruments, recourse was had by the choregi of the fourth century to professional singers, flute players (who were not Athenians), and dancers. At Athens

¹ Cf. Xen. Oikon. 8. 20 κυκλ. χορός . . . καὶ τὸ μέσον αὐτοῦ καλὸν καὶ καθαρόν. See Kallim. 4. 312 ff. The name cyclic is often regarded as denoting a circular chorus in contradistinction to the Spartan and tragic chorus, which was rectangular. Hartung maintained that cyclic refers to the regular alteration and repetition in appropriate order of strophe, antistrophe, and epode in the older dithyramb.

² Andokides, Lysias, Plato, and Demosthenes were choregi of cyclic choruses.

the control by the state of the musical festivals so enhanced the vogue of the dithyramb that it became a rival of the drama for popular applause. Under the influence of the drama it developed its native mimetic quality and in turn influenced tragedy, particularly the Euripidean form of the art. The fashion of giving titles to dithyrambs that came in after 400 is derived from tragedy. In the third century the same 'Dionysiac artists' played tragedies

and comedies, as well as dithyrambs.

The Attic choregic inscriptions of the fifth century mention the successful tribe or tribes, the composition of the chorus (ἀνδρῶν, παίδων), the choregos of the victorious tribe, and the name of the poet, who was the chorus-master.1 In the fourth century the name of the flutist and of the archon is added, and from about 300 the name of the flute player takes precedence over that of the poet. In this period the success of a piece became entirely dependent upon the flutist, and the chorego vied with each other to obtain the best. In the time of Demosthenes the old dithyrambs were often represented either with the old or with new music (διασκευαί); in either case the function of the didaskalos had lost its preeminence,2 and though the name was retained, he sank to the position of assistant to the choregos.3 Some

¹ διδάσκαλος, χοροδιδάσκαλος, κυκλιοδιδάσκαλος.

The statement in Plut de mus. 30 that the poet was paid by the flut.st after the time of Melanippides would seem to hold true only in exceptional cases in the fifth century. The older poets protested against the growing importance of the flute, for which they were themselves responsible. Cf. Melan. ii. Melan. introduced a kithara with twelve strings.

³ The difference of the several periods n ay be illustrated as follows. (1) Fifth century · Οίνητε ἐνίκα παιδων, Εὐμένης Μελετεῶνος ἐχορήγει, Νικοστρατος ἐδιδασκε (C. I. A. 1. 336). (2) 365/4 B.O.: Αίσιος Μνησιβοι λου Σφήττιος χορηγών ἐνίκα ᾿Ακαμαντιδι Πανδιονίδι παιδων, Ευκλής ἐδιδασκε, Ειδαμίσκος ηθλει, Χίων

of the most famous auletes of the time—Pronomos, Antigenidas, Timotheos (not the poet), Kraton—were willing to furnish the accompaniment for cyclic choruses.

The dithyramb was usually presented in the spring when Dionysos had awakened from his sleep during the winter months. At Delphi, however, according to Plutarch, the dithyramb was sung for three months from the beginning of winter, while the paian was heard for the rest of the year; and some scholars have expended much ingenuity in seeking to discover traces of a winter dithyramb of a lugubrious character in contrast to the joyous song of the springtime. Of this former species there exist, however, no well marked remains; nor is there any satisfactory evidence of a 'tragic' dithyramb or of 'tragic dramas' or 'lyric dramas' as forms of the dithyramb.

In Attica dithyrambs were performed at the festival of the Greater or City Dionysia that was instituted by Peisistratos (at the full moon of Elaphebolion, March 28—April 2), and were here given before the tragedies and comedies; at the Lesser Dionysia (Dec. 19-22); at the Greater Panathenaia (Aug. 13) from 446 on; at the Thargelia founded by Peisistratos (May 25); and at the Lenaia (Jan. 28-31) towards the end of the fourth century.⁴ The chief festivals

πρχεν (Dittenb. Syll. 411). (3) 335/4 B.C.: Λυσικράτης Λυσιθείδου Κικυννεύς έχορήγει, 'Ακαμαντίς παίδων ένίκα, Θέων ηδλει, Λυσιάδης 'Αθηναΐος έδίδασκε, Εὐαίνετος πρχε (l.l. 415). The koryphaios often took the place of the didaskalos. Lucian de salt. speaks of κυκλικοί αὐληταί, not of the poet.

¹ De E Delph. § 9 c.

² Especially Schmidt Diatr. 205 ff., who thought that the hibernal dithyramb was produced at the Lenaia; Lübbert de Pind. carm. dramaticis tragicisque.

³ See the Introduction to Pindar.

⁴ Performances of dithyrambs at the Hephaisteia and Prometheia are not proved.

in question were the Greater Dionysia and the Thargelia, and at both the dithyramb was rendered in the same way, though at the latter celebration the setting was less splendid.1 The performances were given in the market-place, the Dionysiac theatre, and the Odeion (finished shortly before 444), in a measure the opera house of Athens; for here the musical contests took place during the Panathenaia. To the victor in the older period an ox2 was given, to the second best an amphora, to the third a goat. In the fifth century and later the usual prize was a tripod.3 Every city of note had its musical contests, and the great festivals were in effect 'historical concerts' since they embraced the presentation, not only of dithyrambs, but also of rhapsodies, hymns, tragedies and comedies.

Prior to the fifth century the dithyramb seems to have been composed in triads. A momentous change in its structure was effected (in all probability) by Melanippides, who east off the shackles of the arrangement of the older style and made the rhythms absolutely free (ἀπολελιμένα) The repetition of the same melody seemed to savour of rigidity, of monotony,

¹ It is uncertain whether two tribes had only one choregos at the Thargelia. Each tribe had its own choregos at the Dionysia.

² Hence βοηλάτας δ.θόραμβος Pind Ol. 13. 25.

The tripods won by the successful tribes were publicly dedicated by the choregi. Those gained at the Greater Dionysia were deposited in the sanctuary of Dionysos, while the Pythion was the receptacle for the prizes gained at the Thargelia. It is from the inscriptions on these tripods that we get our chief knowledge of the victories of the cyclic choruses at Athens. In the case of scenic representations (tragedies and comedies) the state kept an official record, but the names of the poets and musicians were not inscribed in the public and official records of the dithyrambic contests. The institution of the choregia was succeeded by that of the agonothetai at the end of the fourth century.

and it was contrary to nature. In place of the fixed grouping of the older dithyramb, ἀναβολαί¹ were now employed. These were musical preludes,² which were performed during the intermission of the singing; and by them the different divisions of the piece were marked off as effectively as by the recurrence of the melody in the older style. The innovation of Melanippides, which was not adopted at once (Bacchylides still retained the older structure), ultimately led to the complete supremacy of the musical accompaniment over the text, a supremacy already menaced in the time of Pratinas. The deterioration of the poetic quality of the dithyramb is due in large measure to the fact that, since many of the older forms of melic, such as the prosodion, partheneion and hyporcheme, were no longer written, and the other kinds, such as the hymn, paian and enkomion, were supplanted in popularity, all poetical genius of the highest order was called into requisition by the drama. During the fifth century the poet composed his own texts, but he gradually became more and more a musician. With the abandonment of the strophical structure, the melodies forsook their ancient simplicity and severity and became highly complicated and difficult because of their frequent trills and runs.³ From the time of Philoxenos the choral songs were varied by the introduction of monodies, which were bravura airs that no chorus could render with success. mimetic element also increased in importance. Middle Dithyramb is practically a species of melo-

drama or operetta.

One flutist, occasionally more, rendered the 'pre-ludes' and accompanied the singing throughout, and

¹ Cf. Arist. Probl. 19. 15, Rhet. 3. 9.

² Others regard the ἀναβολαί as (1) changes in the melody, or (2) long, loosely-jointed monodies.

³ μυρμηκιαί. The συβαρισμός αὐλητῶν is also castigated.

sometimes, especially in the fourth century, when the dance was tumultuous, the lyre supported the flute. The mode best suited to the flute was the Phrygian or the milder Hypophrygian (the relaxed Ionian), the passionate and vehement character of which gave expression to the orgastic frenzy of the Bacchic style. Of Philoxenos the story is told that he attempted to compose a dithyramb in the solemn Dorian² mode but unconsciously fell back into the Phrygian. Dionysios of Halikarnassos (de comp. verb. 19) says that in the New Dithyramb all bounds were overstepped It "combined all moods, inventing one," like Browning's Cleon: the Dorian, Phrygian, and Lydian were used in the same song, the chromatic, enharmonic and diatonic genera were shifted, and great licence taken with the tempo, ('olorature was a common feature: Philoxenos' Kyllops represented the bleating of Polyphemos' flock. The singing of the chorus was in unison, in Aristotles' time probably an octave higher than the accompaniment.

As regards the rhythms employed, it is noteworthy that, in the first mention of the dithyramb, Archilochos uses the trochaic tetrameter, the measure which was adopted in the dialogue parts of the earliest tragedy. The use of hexameters before Archilochos can scarcely be inferred from the character of the *Hynen to Dionysos*, but this measure was

On the flute (kextor actor) see Pind. iv. 20, (Sim.) 148. In the Alexandrian age kitharoedes, such as Nikokles, were dithyrambists, but it is singular that Arion was a kitharoede. The personified D thyramb holds a kithara (Alte Denkm. 3 130).

² Lamprokles may have used this mode: at least Dion Halik, says the older dithyramb was well ordered (τεταγμένου). When Arist Pol. 8, 7 says that the Doman mode was not compatible with the othos of the dithyramb he is referring to contemporary style.

certainly employed by Praxilla and Lamprokles (cf. Aristoph. Nubes 967). Of Arion's metre we know nothing. Dactylo-epitrites were occasionally used by Pindar and other poets, but the accentuated dithyrambic style demanded measures full of excitement, with concurrent ictuses (cretics, bacchics, choriambics) and frequent resolutions and syncopations. In the old, middle and new periods the freedom of shifting

rhythms was a marked feature.

Of the dithyramb prior to his time Pindar (Frag. 79) says that it was long-drawn ($\sigma \chi o \iota \nu o \tau \acute{\epsilon} \iota \epsilon \iota a$) and full of the sound of san, the Doric sibilant corresponding to the Ionic sigma. Lasos, his older contemporary, had affected an entire avoidance of the sibilant, a rough sound which may have suited the rude goat-chorus of the archaic period. Pindar's own dithyrambs are full of manly vigour and free from the artificiality of Lasos which he castigates. They partake, however, of the boldness germane to the dithyrambic mood:

seu per audaces nova dithyrambos verba devolvit numerisque fertur lege solutis (Hor. 4. 2. 10).

These 'new words' are the compounds,² which were employed with even greater freedom by the successors of Pindar, who luxuriated in a jungle of

¹ Aristoxenos (Athen. 11. 467 A) held that both san and sigma were cacophonous in singing and out of harmony with the music of the flute. San may have differed from sigma as Eng. sh from s, or as Germ. sch from s.

² χρησιμωτάτη ἡ διπλῆ λέξις διθυραμβοποιοῖς Arist. Rhet. 3. 3. 3. These διπλ. λέξεις were used first by Antheas of Lindos (δς πάντα τὸν βίον ἐδιονυσίαζεν). He was a contemporary of Kleobulos of Lindos, one of the Seven Sages. The statement in Proklos that 'simple words' were used in the dithyramb belongs in the description of the nome and has been misplaced. As examples of these words "full of sound and fury," Demetr. de eloc. 91 gives θεοτεράτους πλάνας, ἄστρων δορύπορον στρατόν.

ornamental epithets and colour effects. Our know ledge of the New Dithyramb, which was largely the creation of poets not of Attle stock, is derived in the main from the vituperative criticism of its The diction was turgid, a mere par opponents. ade of words; abandoned to a fury for innovation, and given over to every licence of metaphor. The periods were disjointed (the $\lambda \hat{\epsilon} \xi \hat{\epsilon} \hat{\epsilon} \rho o \mu \hat{\epsilon} \nu \eta$) and polymetochie: the heaping of participles added pomp and rapidity. The impetuosity of the thought was unimpeded, and the sudden transitions were effected by the rush and swirl of the song. Against the turbulence and protervity of the dithyramb, the adherents of the reactionary old school, the comic poets, 1 Plato, 2 who is himself reported to have composed dithyrambs, and Aristoxenos,3 the master of musical theory, protested, but in vain. The very condition of the continued existence of melic in the Attic period was the accentuation of the musical element; and the loss of almost all the enormous mass of dithyrambic poetry is due not merely to the fact that it was not worth preserving as poetry, but also to the fact that the scores were not handed down. The dithyramb was meretricious art and appealed to the taste of the groundlings, but it was sovereign. It virtually displaced all other forms of melic except the name, which it corrupted, as it had corrupted the paian; and when the splendour of the drama suffered eclipse, the dithyramb, the sister of tragedy,

¹Comp. e.g. Pherekrates 145, Aristoph. Nubes 333, 970, Pax 830, Ares 1385, Anaxand. 6, 41, 22, Theopomp. 3, Antiph. 112, 207. The contrary note is rare (Antiph. 209).

² Laws 700 D: (πωηταί) βακχευοντες και μάλλον του δέοντος κατεχ μενοι υφ' ήδονης, κεραννυντες δε θρηνους τε υμνοις και παιώνας διθυράμβοις. On the other side, cf. Arist Meta_i h. 10. 3. The dithyramb found a defender in Xenophon.

In Plut, de mus. 31.

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remained supreme. Both Plato¹ and Aristotle² were forced to use "dithyrambic" as a generic term for "lyric" in contrast to epic and dramatic poetry. When the dithyramb died, Greek melic was paralysed. A return to the unartificial lyric of the classical age was no longer possible.

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The oldest certain a example of $\nu \delta \mu \sigma s$ used with reference to song and music occurs in Alkm. xxv.: olda d' $\delta \rho \nu i \chi \omega \nu \nu \delta \mu \omega s$ $\pi \alpha \nu \tau \hat{\omega} \nu$. By the time of Pindar this usage is extended and developed. So far as we can trace back the history of the term in its earliest signification, $\nu \delta \mu \sigma s$ means 'air,' 'tune,' 'strain,' without connoting the presence of words; and the earliest nomes were probably simple melodies for the lyre or

¹ Apol. 22 B, Rep. 394 c. In the latter passage Plato says that the dithyramb furnishes the most abundant examples of the 'simple recital of the poet in his own person' in contrast to epic and the imitative drama. While there may have been a good deal of narrative in the choral songs, it cannot be disputed that the dithyramb, at least in the time of Philoxenos and Timotheos, was highly mimetic; as indeed is expressly attested by Arist. Probl. 19. 15. Costumes were used appropriate to the situation and the actors even rode on horseback. The Kyklops of Philoxenos was called a 'drama.' It is an error to assume that Plato deduced his theory of the mimetic character of all poetry from the dithyramb.

² Poet. § 1.

³ The genuineness of $\nu \delta \mu os \ \psi \delta \hat{\eta}s$ Hymn 1. 20, usually emended to $\nu \delta \mu oi \ doi \delta \hat{\eta}s$, is suspected. If an interpolation, it is very old. Some scholars venture to find here a distinct reference to the nome and to regard this Hymn as the model followed by Terpander in his arrangement of the parts of the kitharoedic nome. The change to $\nu o\mu oi$ (cf. Υ 249, Hes. W. D. 403) is not called for.

⁴ Cf. Ol. 1. 101 $l\pi\pi\epsilon l\varphi$ νόμ φ , Nem. 5. 25, Pyth. 12. 23, Frag. 178, Telest. iii.

flute. While it is impossible to divorce vous in this meaning from νόμος 'custom,' 'law,'1 it is uncertain whether the musical term is merely a specialized meaning of the latter signification—with which we might compare τρόπος, οίμη, Germ. Weise, Eng. and French arr—or whether it reverts directly to the root that underlies vous 'law,' i.e. as vous 'law' is that which is apportioned (véµerai) to each man according to his station, so the nome is distributed into several distinct parts.2 Before the time of Terpander, the first of the kitharoedic poets concerning whom we have relatively accurate knowledge, the nome was marked off into divisions: 8 so that it is probably the quasi-legal character of its form and the rigour of its construction that gave rise to the peculiar name. Nome and law alike were distinguished by a pre-scribed and well defined character. The adoption of

^{&#}x27;This use is at least as old as Hesiod. In the dispute on the etymology of εὐνομος ρ 487, Aristarchos pronounced in favour of the derivation from εὖ νέμεσθαι on the ground that νόμος was unknown to Homer.

² Cf. Pollux 4. 66 μέρη νόμοι . . . κατανειμαντος (of Terpander).

These are thought to have been four in number dρχd, μεταρχά, δμφαλός, σφραγίς. There is evidence of a three fold arrangement which, whatever the technical names, resolves itself into prologue (invocation), middle (myth), and epilogue (prayer and farewell). Philaminon is mentioned as a predecessor of Terpander.

^{*}Suidas says vôμος... ἀρμονιαν ἔχων τακτήν (that is, the mode did not shift) και ῥυθμόν ἀρισμένον, and Plutarch states that the nome received its name because the artist had to preserve την οἰκείαν τάσιν. The main point of the latter remark is clear, whatever τάσις may denote. Monro Music p. 26 takes it to mean 'κεy. But Plut implies that all the an unit homes were characterized by the same τάσις, and it is unlikely that all the old homes were sung to the same key. Perhaps he uses the word with reference to the later elaboration of the lyre and the increase in the number of its tones. The irregular character of the nomes of the classical period may have been the cause of the en phasis bud by the ancients on the councilion with romes 'will'..."

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the word $\nu \delta \mu os$ to designate melody or song would have been appropriate only at a time when musical regularity was exceptional, that is, in the period anterior to the fully developed artistic lyric.

Apart from the specific application of the term to designate a concrete instrumental or vocal melody, nome was also used in a generic sense of the normal,

classic form of music.

So Plato Laws 700 B. Plato's attention was naturally attracted to the nome in the Nóµoı (cf. 722 D, 799 E), where he touches upon the coincidence of the expressions, though his remarks help little in explaining the points of contact. Aristotle (Probl. 19. 28) mentions the fanciful theory that νόμος was transferred to the first nomian poem because in the early period, before a knowledge of letters, the laws were sung. The moderns propound various explanations from the connection of 'nome' with 'law.' Westphal held that it was the stable quality of its language in contrast to that of ordinary speech; Croiset refers the designation to the fact that the nome had an appointed place in the ritual; Bernhardy and Volkman found the point of contact in the contents of the nome: in his invocation to the gods the poet gave expression only to those sentiments that were rooted in the moral consciousness and hallowed by the unwritten traditions of the people—sentiments that might thus claim for themselves a normal value as authoritative as the enactments of the lawgiver.

Nomes are of four kinds and may be divided into two classes, both of which were agonistic:

1. The purely instrumental type: the kitharistic and the auletic nome.

The kitharistic nome was never very popular. It came into vogue after the kitharoedic and probably after the auletic; and was given a place in the Delphic festival only in the eighth Pythiad. At the Panathenaia it was subordinate to the kitharoedic and there were only three prizes, while there were five for the kitharoedes. A famous kitharist was Stratonikos, who lived in the early part of the fourth century.

Olympos, the mythical representative of all ancient music, is reported to have been the author of the auletic nome and the composer of melodics that moved the enthusiastic admiration of Plato. The auletic contest at Delphi dates from the first Pythiad, in which Sakadas was victor. The most celebrated auletic nomes were the Polykephalos and the Pythian; others were the Harmateus, Epikedeios

2. The nomes provided with words, the kitharoedic and the aulodic nome.

The kitharoedic nome was in high vogue from the carliest to the latest times. Its first appearance in literature is connected with the name of Terpander, whose supremacy lasted for two centuries. His nomes appear to have been of two kinds: (1) those that contained a melic procimion, followed by a portion of Homer, and ending in a melic epilogue, (2) those of which all the parts were composed by the melic poet himself. The names of the latter have been preserved and are given in the introduction to the fragments of Terpander. Next in order to Terpander is Arion, who is called a kitharoede. The scene in which he attires himself in all his splendour, holding in his hand the instrument of the god, before he plunges from the pirates' ship, recalls the public appearance of the kitharoedes at the musical contests as it is depicted in the later works of art. The kitharocdic agon at Athens is attested many years before its inauguration by Perikles at the Panathenaia, where the victor received a golden crown. Kitharoedes contended at the Spartan Karneia, the Delphic Pythia, at the Nemea, Isthmia, etc. 'Pythian' kitharoedic nomes were common.

The aulodic nome, which was inspired by the triumphs of Terpander, required the services of two persons, the singer and the flute player (often called the Pythian aulete because of the celebrity of the

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Pythian nome), whose role was inferior to that of the poet singer. As in the auletic nome, the double flute was used. The invention of the aulodic nome is generally attributed to Klonas of Tegea, who lived shortly after the time of Terpander. Ardalos of Troizen, a predecessor of Klonas, is also credited with the invention. Early in the sixth century, upon the reorganization of the Pythian games, the managers of the Delphic festival admitted the aulodic nome to a place in the programme; but after a single trial, in which Echembrotos was victor, it was excluded on the ground that its lugubrious character was ill suited to the joyous festival of Apollo (cf. Stes. xii.). Plutarch says the best nomes of this class were ' $\Lambda \pi \delta \theta \epsilon \tau$ ος, Έλεγος, Κωμάρχιος, Σχοινίων, Κηπίων, Τενέδιος and Τριμελής. The aulodic nome reappears occasionally in later times—for example at a Panathenaic contest in the first part of the fourth century (C. I. A. 2. 2. 965), and in Boiotia as late as Sulla; but it was completely overshadowed by the popularity of the kitharoedic and auletic forms. κιθαρφδός is in fact often the equivalent of 'nomic poet.'

In the early period the nome was sung by a single'

¹ The choral character of the nome before Timotheos is controverted. The text of Proklos 244 says that in the archaic period, while the chorus was singing the nome, Chrysothemis the Cretan stood up and sang the nome alone; and from his time on the song remained an agonistic monody. The passage has been interpreted in the light of the statement (l.l. 245) that the nome was an off-shoot of the paian, and that it was the latter that the chorus was singing on the occasion of Chrysothemis' innovation. Sakadas, in the early part of the sixth century, is said to have trained a chorus to sing his τριμερής νόμος, which was divided into three strophes, each of which was composed in a different mode (Plut. mus. 8). Hiller R. M. 31. 76 thought S. merely adapted the 'three-part' aulodic nome of Klonas to choral delivery. Reimann defends the existence of a choral nome against Guhrauer, Walther, and

artist, who was both poet and composer. Often he was the priest as in Vedic times. The instrument was generally the kithara, but Terpander is said to have provided the kitharoedic nome with a flute accompaniment (αί λοὶ κιθαριστήριοι), which may have had a special function in connection with the ritual: but the use of both instruments does not represent the beginnings of a polyphonic instrumental accompaniment The early nome appears to have been one continuous poem, and the music accompanied the words from beginning to end. As there was no dance, there was no division into strophes and antistrophes: the division into parts was a compensation for the absence of the antistrophic arrangement. Various musical modes were used Dorian, Phrygian, Ionian, Aiolian, and Lydian. The last was usual in the later period.

From Terpander to the beginning of the fifth century the chief rhythm was the dactylic hexameter, which was best suited to the accompaniment of the kithara; but the solemn 'greater spondees,' orthian iambics, and semanto trochees (cf. on Terp. i.) were also used. The orthian nome was pitched high; cf. Aisch. Agam. 1153. (Galen reports that a nomic singer once burst a blood vessel.) The aulodic nome was usually composed in elegiac distiches, but may also have contained prosodiacs. The transition from one melody or rhythm to another within the separate parts was forbidden, but the metres may have varied with the parts. This is controverted, but at least we may argue from an auletic nome of Olympos in which a trochaic followed on a paionic movement

others, adducing as evidence e g. the Κωμάρχιος nome of Klonas, Aisch. Choeph. 822, Plato Laws 700 b. Cf. Dippe Wochenschr. f. kl. Phil. 1888, 1018 ff. At any rate the choral nome was exceptional until the time of Timotheos The agonistic name was essentially monodic (cf. Arist. Probl. 19, 15).

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that some variation was permitted in the vocal nome. The nomes of Terpander may have begun with the long-drawn 'greater spondees,' orthian iambics or semanto-trochees, which were followed by the hexameter in the central part where the myth was narrated in detail. In the 'three-part' auletic nome of Sakadas the Dorian mode was used in the beginning, then the Phrygian, and the conclusion was made with the Lydian. The early nome was solemn and stately, adapted to calm the mood of the worshipper. In its noble simplicity and dignity it resembled our old sacred music. The tempo was slow. The diametrical opposite of the nome was the enthusiastic dithyramb, at least in the early period. In some particulars the nome resembled the paian, of which, according to some ancient writers, it was a development.

Before the time of Terpander the nome was simple in structure though the parts were clearly marked. Terpander enriched its architectonic by adding three parts, so that a musical theme was carried through the entire seven divisions in a systematic form.

The parts of the Terpandreian nome are thus given by Pollux 4. 66: 1. άρχά, 2. μεταρχά, 3. κατατροπά, 4. μετακατατροπά, 5. $\delta\mu\phi$ alds, 6. $\sigma\phi\rho$ ayls, 7. $\epsilon\pi$ iloyos. Terpander is thought to have added 2, 4, and 7. Bergk did not succeed in excusing the apparent irregularity in the position of the δμφαλός on the ground that the movement of all good poetry is more rapid as the end draws near. Other scholars would change the order, so as to bring the $\delta\mu\phi\alpha\lambda\delta s$ in the middle (Westphal, Lübbert, Christ). It is more likely that the 'beginning' and the 'after-beginning,' the 'transition' and the 'after-transition' formed only two groups (Crusius). This would give us five main parts, as in the Pythian (auletic) nome of Sakadas. Each part corresponded in some way to a ceremony connected with the cult. Westphal's rearrangement (προοίμιον, άρχά, κατατροπά, δμφαλός, μετακατατροπά, σφραγίς, έξόδιον) is too radical. The use of Doric forms in the names evidences a high antiquity; as does the designation όμφαλός, which was certainly derived from the cult of Apollo

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at Delphi (όμφ, έριβρόμου χθονός). The 'navel' was epic in tone and contained the main theme. A favourite subject of the myth in the Apolline nomes was the Slaying of the Dragon, the battle of hight with darkness that was to be waged by Sugfried and is found in the legends of all Indo-European peoples. The famous aulette nome of Sakadas dealt with the same subject and treated of Apollo's search for the dragon, the challenge to combat, the death agony, the prayer after the victory, etc. Other kitharoedic nomes told of the deeds of other gods and of heroes. The epilogue, whose presence shows that there was no antistrophic arrangement, may have contained the xalps a at of the singer. The 'seal,' another quaint and archaic name, is supposed to have contained either a gnome that compressed the substance of the myth into a wise reflection (Bergk), or various matters that were more or less personal (Crus. is), or a prayer (v. Jan), as in the oppayes of the church language of Modern Greece. It may have been sung in an elevated pitch,

According to Westphal Proleg. zu Aeschylos 69 the Terpandreian form of composition was the reduct followed by Pindar in his epinikia. An examination of this mooted question does not concern us here, but it may be noted that, beyond all doubt, Pindar did not adhere strictly to this scheme either in his less ornate or in his greatest odes, e.g. Ol 2, Pyth. 1, 2. It is very rare that the divisions, when they do exist, agree with the strophic arrangement (Ol. 13). It is not imperative that Pindar should have adopted all the seven divisions—all the seven parts of the parabasis of comedy are rarely found—, but clear cut introductory formulas or transitions do not occur with sufficient regularity or frequency to persuade most scholars of the dependence of Pindar upon Terpander.

A seven-fold division of Bacch, ii, is not imperative. From the rest of the melic poets we derive no information on the subject. The seven strophes of Sappho's passionate ode to Approxite have actually been regarded as a ἐπτάλογχοι στόλοι. Not only Pindar and Sappho, if we are to listen to the critics, but also the Homeric Hymn to Apollo (not to speak of the dirge in the last book of the Hint), Solon 13, Theognis, Aischylos (whose dramas are reported to have been influenced by the nomic form) in the Persai 65 ff., 633, 852, and, with prelude and postlude, 922. Later on, Theokritos 16, 17, 22, 26, Kallimachos 2, 5, 7, Catullus 64, 68 s, Tibullus 2, 5, Propertius 5, 6. Apart from the correctness of the theory that the Terpandreian norm influenced the construction of Alexandrian literature, it is quite probable that the Hymn to Demeter by Kallimachos has preserved the best example of the

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character of the ancient kitharoedic nome. Alexandrian literature returned with partiality to the pre-Attic type. Aisch. Agam. 1072 ff. has been regarded as an example of the spirit of the old nome.

The great choral poets of the sixth century did not cultivate the nome, which in consequence suffered a temporary decline. Choral poetry was the fashion in the Dorian school, and the extraordinary popularity of the Pythian (auletic) nome militated against the old-time vogue of the kitharoedic form. Besides, Pindar and Simonides were not musical virtuosos. The nome was the only form of vocal solo adopted in the musical festivals of the fifth century, and its revival followed as a result of the inauguration of a new style of music. The price of its renewed life was the trans-

formation of its ancient simplicity.

This transformation was the work of Phrynis, who flourished in the early part of the fifth century. Adopting some of the musical innovations of Lasos, Phrynis mixed the modes, and employed the freer lyric forms in conjunction with the hexameter. innovation was the result of the substitution of a kithara with nine strings for the traditional heptachord. Provided thus with an instrument of greater range, Phrynis instituted colorature singing and 'twisted and turned the voice like a top.' Phrynis' scholar, Timotheos, the detestation of the old Athens, the darling of the new, introduced his changes gradually, but under him the nome received the classic form that it maintained until the Empire. Though he still used the hexameter, he also employed the freer metres (τὰ ἀπολελυμένα), but the most radical change of all was that he made the nome choral (νόμος ἄνομος). We may indeed suppose that the solo remained an integral part, as the nome was the main form of solo concert; in fact we hear that

¹ This is disputed: Guhrauer 326.

the celebrated kitharoede Pylades sang alone during the entrance of the Persians in the Persus of Timotheos. The new nome was in many respects akin to an oratorio. The antistrophic form was not adopted. since it was unable to give the flexibility that was regarded as imperative. Nome and dithyramb now grew more and more alike in language and tone. Transition (μεταβολή) from one mode to another was frequent. 'Outraging music with his twelve strings,' Timotheos painted a storm at sea, infused dramatic life, and endowed the kitharoedic nome with the passion that was native to the orginstic flute. virtues of κιθαρφδία and αιλφδία were now confused (Plato Laws 700 p). Eur. Or. 1369 ff. is an example of the tone of the later nome. The music was soft. sweet, and tender. It was pathos rather than ethos that was depicted. While the nome approached the dithyramb in temper, the νομικές τρόπος was not completely surrendered. Its style remained less excited; different musical instruments were employed, and the nome may have retained more of the epic quality.

The subjects of nomic poetry were the majesty and benevolence of the gods and prayers for the prosperity of the worshippers. Of the gods Apollo stands in the forefront (cf. Pind. Nem. 5, 24 φόρμιγγ' Απόλλων ἐπτάγλωσσον χρυσέφ πλάκτρφ διώκων ἀγεῖτο παντοίων νομων), and it was in conjunction with the worship of Apollo that the nome was developed. We hear, however, of nomes in honour of Zeus, Athene, Ares, and the Dioskuroi. Like the other forms of lyric it was gradually secularized, as, for example, in the Persai of Timotheos; and parodies were composed by Telenikos and Argas.

Of the extent of the nome we are not accurately informed; those of Timotheos would seem on an average to have been slightly shorter than the shortest books of the Riad or Odyssey. Timotheos

attained immense popularity, and his successor Kleon 'won more crowns than any other mortal.' But after their time the purely instrumental auletic form was preferred.

ADONIDIA.

Adonis-songs were sung by women, whose grief at the death of Adonis symbolized the transitoriness of the loveliness of nature. Primarily they were an importation, by way of Kypros, from Phoinikia (adonai 'lord'; cf. Jerem. 22. 18 "They shall not lament for him, saying, Ah lord! or Ah his glory!"). In Syria and Phoinikia they appear as songs of lament to the music of the flute. The 'Αδωνίδια were celebrated in midsummer at Athens, where there was a special festival for women, at Sikyon, at Alexandria, Byblos, Antioch, and many other places till a late period. At Athens, Adonis was represented by the figure of a wooden doll, which the women laid out for ngure of a wooden doll, which the women laid out for interment on the roofs of the houses. The celebration moved the scorn of the comic poets (Kratin. 15, of the poet Gnesippos: δν οὐκ ᾶν ἡξίουν ἐγὼ | ἐμοὶ διδάσκειν οὐδ' ᾶν εἰς ᾿Αδώνια). The ᾿Αδωνιάζουσαι of Theokritos (idyl 15) depicts the rejoicing of the women at Adonis' return from Acheron, after his sojourn there for a year, and his reunion with Aphrodite, and alludes to their sorrow at his enforced departure. The Adonis-lays of the people have been completely lost, since at an early period the poets treated the same theme: Sa. xxiii., & $\tau \delta \nu$ Aδωνιν Frag. 63, 108 (whence the Adonic verse), the Adonis of Praxilla, which was perhaps the source of the famous ἐπιτάφιος ᾿Αδώνιδος of Bion, which was intended for the second day of the Adonis festival at Alexandria under Ptolemy Philadelphos. Cf. Aristoph. Lysistr. 393, 396. The bucolic poets were especially fond of the legend.

IOBACCHOS.

The iobacchoi, which take their name from the initial exclamation 1 id Βάκχς,2 were originally sung at the sacrifices and festivals of the god Dionysos (loβάκχεια). Though they were different from the dithyramb, of their contents we know little, since only a few isolated lines have been preserved. Proklos says that they were 'soaked in the insolence of Dionysos.' Their introduction into literature seems to have been due to Archilochos, who may have been influenced by Thrakian folk-songs. The metrical form was a syncopated (asynartetic) jambic tetrameter (or iamb. dim. acatal. + troch. dim. catal.) · Δήμητρος άγνης και κόρης την πανήγυριν σέβων (Archil, 120). The trochee, we are told, was first used in the festivals of Dionysos and Demeter. The iobacchie measure appears in Eupol. 356, Mel. Adesp. 51, and in Aristoph. Aves 1755, which Westphal regards as an example of the joyous tone of the thiasos. Pindar is reported to have composed βακχικά, which are not to be regarded as iohacchoi.8

HYPORCHEME.

The name ὁπόρχημα 'dance song,' which occurs for the first time in Plato Ion 534 c, is not adapted to distinguish the hyporcheme from the other forms of choral melic that were accompanied by orchestic evolution. The structure of the word, however, indicates that there was a closer engagement between the

¹ See Beutley on Hor. Sut. 1. 3. 7 Io Bacche,

² lb varies with lb as le with ln.

³ Lubbert de Pind, carm, dram, traq 13 thought the βακχικά were songs for Dionysiac πομπαί. Probably the name is a late interpolation.

dance and the theme than was usual in other choral songs. Though our knowledge of ancient dancing is too fragmentary for us to distinguish accurately between the orchestic mimic that characterized the hyporcheme and that of the dithyramb, it is clear that, to the later writers at least, such as Plutarch, the hyporcheme appeared to form the link connecting the sister arts of poetry and dancing. It bodied forth in words what was pourtrayed by the sympathetic rhythm and the pantomimic dance. When stress is laid upon a lively mimetic and scenic representation of the words, the text tends to become a mere accessory; and such seems to have been the character of the hyporcheme at Sparta in the earliest period. A passage in Athenaios (628 D) informs us that the name

 $^{1 \}dot{v}\pi \dot{v}$ in composition here, as often, denotes that the action in question is performed under another's influence or as an accompaniment to another action. To interpret $\dot{v}\pi o\rho\chi$. simply as a dance that accompanied music ignores its distinctive quality. Strictly speaking, the hyporcheme is a dance accompanying another dance, as is described below; but in the absence of the words υπασμα, υπφδή it was early transferred to songs that were accompanied by the dance. Proklos 246 says ὑπόρχημα τὸ μετ' ὀρχήσεως άδομενον μέλος ἐλέγετο καὶ γὰρ οἱ παλαιοὶ τὴν ὑπό ἀντὶ τῆς μετά πολλάκις $\epsilon \lambda d\mu \beta a \nu o \nu$. So, quoting Archil. 123 ($\mathring{a}\delta \omega \nu \ \mathring{v}\pi' \ a\mathring{v}\lambda \eta \tau \mathring{\eta} \rho o s$), the schol. on Σ 492 and Aristoph. Aves 1426 say $\mathring{v}\pi \delta = \mu \epsilon \tau \mathring{a}$ (cf. Eur. I. A. 1036 ff.). So we have $v\pi a \epsilon l \delta \omega$, Kallim. 4. 304, 'sing to the accompaniment' (of the dance), ὑπ' αὐλὸν ἄδοντες Plut. de aud. 7, αὐλήσει χρησθαι και κιθαρίσει πλην δσον ύπδ δρχησίν τε και ψόην Plato Laws 669 E, ύπο την ψόην κρούειν, the technical expression of instrumental accompaniment. ὑπορ- $\chi \epsilon \hat{i} \sigma \theta a i$ occurs first in Aisch. Choeph. 1025, where the metaphorical use bespeaks the antiquity of the word. Hes. Shield 282 has $\pi al \zeta o \nu \tau \epsilon s \ \dot{\nu} \pi' \ \dot{o} \rho \chi \eta \theta \mu \hat{\varphi} \ \kappa \hat{a} \dot{a} \ \dot{a} \dot{o} \dot{o} \hat{\eta}$. Besides $\dot{\nu} \pi \dot{o}$, the foll. prepositions are used of musical accompaniment: els, év, κατά, περί, πρός.

² Quaest. Symp. 9. 15. 2 (748 B) δρχηστική δε και ποιητική κοινωνία πασα και μέθεξις άλλήλων έστί, και μάλιστα μιμούμεναι περί το ύπορχημάτων γένος ένεργον άμφοτεραι την διά των σχημάτων και των δνομάτων μίμησιν άποτελοῦσι.

originated from the custom observed by the early poets, who arranged dances for freeborn men and made use of orchestic figures only as emblems of what was sung, 'always preserving the principles of

nobleness and manliness in them'

The hyporcheme was called Cretan (Sim. x.) because it was native to Crete, whence Thaletas introduced it into Sparta in the middle of the seventh century. Crete was the chief seat of the artistic dance, and it was there in connection with the cult of Zeus and particularly of Apollo that the graphic and vivacious hyporchematic dance was invented and practised by persons of noble birth. In part akin to the paian, which was also sacred to Apollo and from which it may not have been differentiated in the early period, the hyporchematic song gave expression to foreboding or to joy; but it was unlike that more solemn and religious chant in its rapid and fiery melodies and The paian's province was, originally at least, the severer aspect of the cult of Apollo; whereas the hyporcheme celebrated the more joyous character of the god (δρχήστ' άγλαΐας άνάσσων Pind. Frag. 148). Plutarch says that by the rhythm alone he could distinguish a hyporcheme from a paian. In the paian the dance was subordinate because it was performed by the singers, more stately, and devoid of pantomime; and the singing was simpler. The musical modes of the hyporcheme were probably the Phrygian and the Dorian.

A hyporcheme is, as we have seen, both a song and a dance. To the sportive hyporchematic dance, one of the three technical divisions of melic orchestic and in a measure akin to the kordax of comedy, most of the hyporchematic poems were sung; but at times they were attended by the pyrrhic, a dance of Cretan

¹ Athen, 630 E, schol. Pind. Pyth. 2, 127.

origin and similar to the hyporchematic but more akin to the sikinnis of the satyr play. There were at least two different modes of presentation:

1. One person played and sang, while the rest danced. This is the 'hyporchematic manner' which the ancients recognized in θ 262, where the minstrel Demodokos with the phorminx takes his position in the centre, while around him are grouped the youths $\delta a \dot{\eta} \mu o \nu \epsilon s$ $\dot{\delta} \rho \chi \eta \theta \mu o i o$. This form of the hyporcheme was not common in later times, though Kallim. 2

offers some analogies to it.

2. The usual form, described by Lucian de salt. 16 as existing in Delos in his own day, may be of high antiquity. One or more musicians played, a selected number of the best dancers gave full plastic expression to the theme, while the larger body, which sang, accompanied the music with a sedate orchestic movement. It is in connection with this form that $\dot{\nu}\pi\delta\rho\chi\eta\mu$ a and $\dot{\nu}\pi\sigma\rho\chi\hat{e}i\sigma\theta$ a acquired their purely technical signification. The presence of the first body, consisting only of dancers and officiating in conjunction with the chorus, distinguishes the hyporcheme from all other forms of melic. The dance was performed about the altar during the sacrifice of the victims.

¹Cf. Hymn 2. 10 ff. In Σ 593 ff. (a Cretan scene) one played and sang, a 'chorus' of youths and maidens danced, while in the centre there were two tumblers. In Heliod. Eth. 3. 2 the chorus is divided into two groups, one of which sang while the other danced. Livy 7. 2 describes the innovation of Livius Andronicus where pantomime accompanied the music. The geranos or crane-dance, which was instituted by Theseus in Delos on his return from Crete and still witnessed by Plutarch, may have been of the hyporchematic type. Its turnings and windings imitated the hero's escape from the mazes of the labyrinth. The dancers were arranged in files with leaders at each of the two wings.

² Cf. Athen. 15 D . . . ἐστὶν ἡ τοιαύτη ὅρχησις μίμησις τῶν ὑπὸ τῆς λέξεως ἐρμηνευομένων πραγμάτων, and Arist. Poet. 1. 6.

The chorus was composed of men or boys or women, or of both sexes. In the Homeric age the kithara was the only instrument employed, but with the advent of the second musical epoch at Sparta, which was inaugurated by Thaletas, the flute became the preferred instrument. Simonides mentions a Molossian species of flute that he seems to have adopted. In the time of Pratinas the flute arrogated to itself a prominence that threatened the position of the poet. Sometimes both flute and kithara were heard in conjunction (συναιλία). The hyporcheme is properly consecrated to Apollo, but as early as the beginning of the fifth century it was adapted by Pratinas (i.) to the expanding cult of Dionysos; Bacchylides (23) celebrated the Athena of Iton in Boiotia. That the theme was not confined to strictly religious subjects is clear from the remains of the two books of Pindar, who alludes to the unrest of the time during the Persian invasion (xii.) and to the deeds of Herakles (111). He even substitutes the hyporcheme for the epinikion or enkomion when he sings the praise of Hieron, and gives a vivid and detailed picture of the consternation at Thebes during an eclipse (x.). Pindar's hyporchemes were so famous, or his mode of presentation so novel, that he was even called the 'inventor' of the species. The fragments show some heterogeneousness of subject (105, 106) and considerable amplitude of detail (x.).

Much of the wealth of melic poetry passed over to the drama, and the hyporcheme in particular, it is currently believed, was impressed into the service of tragedy as a dramatic device for relieving the monotony resulting from the regular recurrence of the stasima, which were necessarily of a certain amplitude and accompanied by the solemn ἐμμέλεια dance. In contrast to the repose that was afforded by the stasimon, there was sometimes occasion for an

expression of sudden and exuberant joy or hope, and here Sophokles is thought to have had recourse to the hyporcheme. Most of the songs in question 1 are brief and occur immediately before the catastrophe though without any presentiment of its outcome on the part of the chorus, thus vitiating by a species of dramatic irony the continuity of the plot, but relieving the intense strain of the situation. The tragic form of the hyporcheme suggests the modern ballet.

Some of the cretic odes of comedy (e.g. Aristoph. Lysistr. 1247 ff.; cf. Thesmoph. 953 ff., Ekkles. 1166 ff.) and of the lost satyr plays may have reproduced the spirit and form of the hyporcheme, which, with the development of the drama, practically ceased to exist as a separate form. Bacchylides is the last poet

known to have composed a hyporcheme.

The native metre was the excited cretic with its swifter paionic forms; the fourth paion (———) was in fact called the 'hyporchematic' or 'cretic' foot.² Bacchylides still uses cretics (23) and so too Simonides (x.), but the latter poet, like Pindar, preferred the light and nimble logacedics. The

¹O. T. 1086-1109, Antig. 1115-1154, Aias 693-718 (to Pan and Apollo), Trach. 205-224, 633-662. Some scholars would even add Phil. 507-518. Trach. 205 ff. recalls the paian rather than the hyporcheme. Muff (Chor. Tech. d. Soph. 38) thought that the second of the above described forms of presentation was adopted by tragedy. No ancient writer classes any one of these passages as a hyporcheme, though Tzetz. Trag. Poes. mentions the hyporchematikon as a part of tragedy. Sophokles is the only tragic poet who makes use of this form of choral; and there is no evidence from the lyric age that the hyporcheme was used in the manner outlined above.

² In commenting on the prose rhythms of the orator, Dion. Halik. (de adm. vi dic. Dem. 43) says that Demosthenes occasionally had recourse to those of the hyporchematic type, which, he adds, deserve censure equally with the Ionic and effeminate rhythms.

hyporchemes of tragedy are all entirely logacedic, or logacedic and trochaic, and have only strophe and antistrophe. Pindar's famous hyporcheme (x.) belongs to the free (aπολελυμένου) class, as does Soph. Trach. 205 ff. When singers and dancers have separate functions, a song that is free from antistrophic balance would not prove too difficult. hyporcheme approached the style of the dithyramb when the latter lost its antistrophic structure; both emphasized the mimetic element; and the decline of the hyporcheme was hastened by the popularity of

the dithyramb.

Thaletas, the founder of Spartan choral orchestic music, composed the first texts, and with him the hyporcheme became famous in Dorian lands. Xenodamos of Kythera and Xenokritos of Epizephyrian Lokris belonged to his school, which made a specialty of paians and hyporchemes. But the genius of the hyporcheme reached its highest excellence with Simonides, who, according to Plutarch, actually outdid himself (αιτός αύτου κράτιστος) in an art in which he was conscious of his own superiority. So vivid was its imitative character that Plutarch felt himself compelled to reject Simonides' famous comparison of poetry with painting, and call the dance silent poetry, poetry a speaking dance.

ENKOMION.

The enkomion, tone of the latest developments of the melic art, is, in its strictest sense, the song that was sung at the revel $(\tilde{\epsilon}\nu \kappa \tilde{\omega}\mu \varphi)$, the boisterous

¹ έγκώμιον μέλος, έγκώμιος θμνος. έπικώμιος θμνος Pind. Nem.

²κωμος denotes either the revel or the band of revellers which sallied forth upon the conclusion of the festivities to

termination of the banquet. Originally it may have been in honour of the giver of the banquet in celebration of some happy event. The restriction as to character and place soon disappeared and the word came to denote a laudatory poem of a dignified character in honour of men, as opposed to the hymn which was consecrated to the gods.² As 'hymn' is used in a wider sense to embrace almost any form of melic (including the enkomion), so enkomion is in turn a generic expression, though of a narrower range, and includes also the triumphal ode, which was often sung at the komos,3 and even the threnes or panegyric of the dead. Every komos offered an opportunity for a song of praise. The epinikion was called forth by a definite and splendid external occasion that demanded corresponding magnificence of treatment on the part of the poet, who was in a measure under bonds to the victor; the enkomion on the other hand was not invariably prompted by a like external event, and was, therefore, a rarer and more intimate expression of the poet's homage; though in most cases, we may surmise, it was not unaccompanied by a douceur. If the

escort a guest to his home or to serenade a mistress of one of the guests. In a loftier sense it is a company of friends who escort a victor to a temple or to the banqueting hall.

¹ Cf. Aristoph. Nubes 1205 έπ' εὐτυχίαισιν ἀστέον μοὐγκώμιον.

² Cf. Plato Rep. 607 A υμνους θεοῖς καὶ ἐγκώμια τοῖς ἀγαθοῖς, a distinction that is not discredited by Laws 802 A. In Symp. 177 A enkomion is used sportively in reference to Eros, but in Ἐφ. ἀρχ. 1869, p. 347, no. 412, l. 13, we find mention of an ἐγκώμιον εἰς ᾿Απόλλωνα of Tamynai. This use is late and untechnical. Arrian Anab. 4. 3 and Et. Gud. 540. 42 expressly distinguish υμνοι εἰς τοὺς θεούς, ἔπαινοι (ἐγκώμια) εἰς ἀνθρώπους.

³Cf. Pind. Ol. 13. 29 (an ode called an enkomion by Chamaileon), 2. 47, 10. 77, Pyth. 10. 53, Bacch. v. 12; Aristoph. Nubes 1356.

enkomion differed on the one hand from the more formal and public epinikion, it differed in turn from the more private skolion by the greater stateliness of its theme.

In its limited and specific application the enkomion denotes a panegyric of living personages illustrious for their station or deeds²—kings,³ princes, warriors, victors at the national games, magistrates, and, in the latest times, the emperors of Rome. Its performance at a komos seems not to have been obligatory, and the tone was more solemn than in the original type of 'revel song.'

The enkomion was the creation of Simonides, though its beginnings antedate his time. Aristotle in fact says in one passage (*Poetics* 4) that enkomia and hymns formed one part of all carlier poetry; in another (*Rhct.* 1, 9, 38), that the first enkomion was composed for Hippoloches, of whom we know nothing

²The distinction between epinikion and enkomion is not made by the poets themselves and often eludes definition; both words are in fact actually used of the same poem (the ode to Alkibiades by Euripides). We are not certain when enkomion is used in the generic sense and when it is strictly employed. See on Sim. i. Sindas calls the Helen of Stesichoros an enkomion, but he evidently has in mind the aperches of Gorgias and Isokratea. From Proklos' statement with regard to the epinikion-that its delivery followed closely upon the victory-we might conclude that, in his (lost) article on the enkomion, the grammarian made the latter independent in respect of the time of production. But the statement does Songs that were the product not hold true of the epinikion of native talent were often sung in honour of a victor at his native place; cf. Pmd. Ol. 10, 14, 11, 19, 13, 22, $N\epsilon m_i$ 4, 89, 7. 9, Frag. 1. 6, etc.

² Aristotle (Rhet. 1. 9. 38, Eth. 1. 12. 6) distinguishes εγκώμιον from έπαινος. The former deals with τὰ εργα, results of actions; the latter with the μέγεθος dρετῆς, the virtuous character of the actions in themselves. In the unphilosophical use εγκώμιον is often equated with επαινος.

³ Cf. Hor. 4. 2. 13 (of Pindar): seu deos regesve canit etc.

else, though the name points to Thessaly. Polymnastos is said to have written a laudation of Thales (Thaletas?) for the Lakedaimonians; but a distinct and separate poem in praise of a living poet as early as the first half of the seventh century is not to be credited. The use by Alkaios (Frag. 94) and Anakreon (Frag. 70) of the enkomologic metre (\(\docsup_{--} \docsup_{--} \docs

But the innovation of Simonides depends not so much on these isolated antecedents as on the gradual transformation that had come over the spirit of choral poetry. In the time of Alkman the partheneion was in part devoted to the laudation of demigods and of mortals. Stesichoros dispossessed the gods of their exclusive control of the hymn proper, and the chorals of Ibykos in praise of the beautiful youths of the court of Polykrates gave the final impetus to Simonides, who in the epinikion, as in the enkomion, produced a form of choral melic whose main purpose was the glorification of the human, though not to the abasement of the divine—a secular hymn that recognized the privilege of men who had reached the summit of human splendour or renown to share in the poetry that had heretofore been consecrated to the gods or heroes. The time was auspicious. With the passing away, in the latter part of the sixth century, of the tyrannies in central Greece and in the islands, private persons came into positions of wealth and importance that stimu-

¹ The poem is called an inios by Euphorion.

lated a rivalry with the art-loving princes who had been displaced, and wherever tyrannies maintained their strength, as in Thessaly, or attained to new splendour, as in Sicily, the panegyric ode was in high favour. The increasing fame of the great games likewise focussed the attention of the entire Greek world upon men who had proved by the severity of their physical and moral training that they were entitled to claim a share of the poet's praise.

Our knowledge concerning the manner of presenting an enkomion is inadequate. The band of singers sometimes sang and danced during the banquet; or their revelry was transferred to the streets, where they paraded with torches and merrymaking. The more formal enkomion was probably sung and danced by a body of trained singers during or after the banquet. Information is lacking as to the musical modes that were employed, but it is probable that the Dorian was preferred, while the Lydian may also have been adopted. The extant fragments are composed in dactylo-epitrites, which took over the enkomologikon, and in logacedics. There is no evidence to support Crusius' contention that the enkomia of Pindar, as well as those of the Hellenistic period (Theokr. 17), followed the seven fold division of the Terpandreian nome.

Only the poets of the universal melic are authors of enkomia. Simonides is the first to be credited with the composition of the new form of melic, but, of the poems in question, the eulogy on the heroes of Thermopylai might with better right be called a threnody, were it not the poet's intention to praise their heroism rather than bewail their death. The poem on Skopas (ii.) partakes rather of the nature of an enkomion than of a skolion. Simonides may have composed an enkomion in honour of Xenokrates of Agrigentum. From Pindar's single book we have

to Theron of Agrigentum; Bergk regarded xv. as belonging to this class, and Fennell does the like with the 11th Nemean. Diagoras eulogized Arianthes and Nikodoros, Ion wrote in praise of Skythiades; and Euripides' panegyric of Alkibiades is cited both as an enkomion and as an epinikion. Timotheos closes the list of classical writers of enkomia. In the Alexandrian age Theokritos (17) sings of Ptolemy. Late Boiotian inscriptions occasionally refer to composers of panegyrics, who regularly took part in the musical contests: thus we find an ἐγκ. εἰς Μούσας C. I. G. S. 1773. 13 (second century A.D.), ἐγκ. ἐπικόν, which is not identical with a rhapsody, ib. 416. 9, ἐγκ. λογικόν 419. 11 (ἐγκ. καταλογάδην 418. 2), all of the first century B.C. An ἐγκωμιογράφος appears at the festival of Aphrodisias C. I. G. 2759 (about 200 A.D.), an ἐγκωμιογράφος εἰς τὸν Αὐτοκράτορα C. I. G. S. 1773. 11. An ἐγκωμιογράφος εἰς τὸν Αὐτοκράτορα C. I. G. S. 1773. 11. An ἐγκωμιον to Apollo has already been mentioned.

EPINIKION.

For the almost total wreck of the earlier forms of choral song we are indemnified by the survival of that species which the judgment of the ancients pronounced to be the best. The extant body of triumphal songs in honour of the victors at the national agonistic festivals exceeds in bulk the rest of the remains of Greek melic. The splendour of the contests and the renown that was accorded to the successful competitors inspired the epinikion; and this, the latest creation of the melic art, though of brief duration—its life scarcely compassed more than a century—, so captivated succeeding generations that it was preserved, at least in large part, as the most splendid product of the lyric age; while the more

intimate expressions of the varied personal and national lyric life gradually lost their hold on the popular fancy. The epinikia of Pindar and Bacchylides owe their preservation to their intrinsic merit, though the music of the former was highly esteemed. The other forms of choral song were either too narrow in their range and too local in their cults 1 to awaken the sympathy of the Greeks of the Alexandman age, who had ceased to cling to the traditional faith; or, as in the case of the dithyramb and the nome, whose success depended on the virtue of their music, neglect was the result of the loss of the melodies To us, however, the epinikion is at best so distinctively Hellenic, so distinctly the emanation of a particular era and occasion, that it fails to win that spontaneous appreciation which, under the impulse of a common humanity, we accord to many other forms of Greek song.

A detailed examination of the epinikion from the point of view of its opulent style and of its complicated structure, is beyond the scope of this volume, which, in excluding Pindar, excludes the most individual type. As the commentaries on that poet and the histories of Greek literature, which contain an ampler description of the epinikion than of the other classes of melic, are easily accessible, the following account aims at presenting only the chief facts and such points of approach as will serve as an introduction to the study of Bacchylides.

THE GAMES.

The four great national games were religious festivals (dywwes ispos).

¹ (f. Eust, Prolen to Pind. (οἱ ἐπινίκιοι) περιάγονται μαλιστα διὰ τὸ ἀνθρωπικωτεροι είναι καὶ όλιγομυθοι καὶ μηδὲ πόνο ἔχειν ἀσαφῶς κατά γε τὰ ἄλλα.

- 1. The Olympic games, in honour of Zeus, were celebrated after 776 in uninterrupted succession. Herakles was their mythical, Oxylos their prehistoric, founder. Iphitos of Elis, about a century before the first Olympiad, restored them and made them pentaeteric. The contest took place in the Altis at Elis, near the Alpheios, at the foot of the hill of Kronos, and close to the tomb of Pelops. They were held in July (or August), when the moon was full, and (after 472) lasted for five days. The contests were equestrian and gymnic, in all twelve kinds up to 408. From the seventh Olympiad on the prize was a crown of wild olive, which was adjudged by the Hellanodikai. The victor might erect a statue of himself at Olympia.
- 2. The Pythia, in honour of Apollo, date in their renewed form from 582 (or 586) and were held in the middle of August every four years, in the third year of each Olympiad. The contests were musical, gymnic, and equestrian; the prize, a laurel crown; the judges, the Amphiktyons. The musical contest was held at Delphi; the others, in the neighbouring plain of Krissa.
- 3. The Nemea, in honour of Zeus, were held in July at the time of the new moon, in the second and fourth year of each Olympiad. They are said to have been originally funeral games founded by the seven leaders of the expedition against Thebes; and were renewed in 573. In the classical period the contests were chiefly gymnic, but the race with the four-horse chariot was admitted. The prize was a crown of fresh celery; the umpires, who wore dark-coloured robes, the Kleonaians, and later the Argives.
- 4. The Isthmia, in honour of Poseidon, took place in April near the gates of Korinth, every second and fourth Olympiad. According to one account they were instituted to commemorate the drowning of

Melikertes, and the prize, in the earliest period, was a wreath of pine leaves. The other tradition makes Theseus, Poseidon's son, their founder. Their re-establishment in 580 gave them a national significance. The contests were gymnic and equestrian: the prize, in the classical period, a crown of dry celery; in the first century B.C., a wreath of pine. The judges were originally the chiefs of the Amphiktyonic league, later the Korinthians.

Besides these national games there were local contests in almost every canton of Greece, for many of which the poets wrote prize odes, e.g. the Petraia in Thessaly, the Heraia in Argos, the Pythia at Sikyon, the Iolaeia at Thebes.

FORMS OF CONTEST.

Of the three kinds of contest only those forms are mentioned below which occurred in the lyric age. The dates are those of the introduction of the contests at Olympia, which set the standard for the other festivals. Each of the contests is celebrated by one or more poems of Pindar or Bacchylides. All the victors at a festival were not honoured by odes.

1. Equestrian.

With the four horse chariot (ἄρματι, ἴππων τελείων δρόμω, τεθρίππω, or simply ἴπποις 1 680). Racing with the mule-car (ἀπήνη) was introduced in 500 but abolished in 444. With the single running-horse (κέλητι: 648)

2. Gymnic.

1. Running.

¹ The following were instituted after the lyric period: with the two horse chariot (συνωρίδι ἴππων τελείων: 408), with the four-foal chariot (πώλων ἄρματι: 384), with the two foal chariot (264), with the single running-foal (256), boys' pankration (200).

Stadion: a race of about 200 yards (192.27 metres) at Olympia, where there was a stadion for men (776) and a stadion for boys (632).

Diaulos: twice the stadion; for men or boys (724).

Dolichos: twelve times the stadion (720). Running in armour (ὁπλιτῶν δρόμος: 520).

2. Wrestling: for men (708), for boys (632).

3. Boxing: for men (688), for boys (616).

4. Pankration: wrestling and boxing combined (648). At the Nemea for boys also.

5. Pentathlon: leaping, running, throwing the dis-

cus, hurling the javelin, wrestling (708).

3. Musical.

The musical contests consisted of singing to the accompaniment either of the kithara or of the flute, and in playing the kithara or the flute. In the lyric age they were held only at Delphi. At the Nemea they were introduced in the third century B.C., and they are attested at the Isthmia in the time of Nero. At Olympia they were unknown.

Triumphal song had cheered the victor long before the increasing celebrity of the games in the first quarter of the sixth century prompted the rivalry of statuary and poet to perpetuate his fame. The 'Strain of Archilochos,' the "Conquering Hero" of the Greeks,

Τήνελλα καλλίνικε χαιρ' ἄναξ 'Ηράκλεες, αὐτός τε και 'Ιόλαος αἰχμητὰ δύο,

that was still sung in the time of the great choral poets, had celebrated the victor in the early Olympiads. But the epinikion¹ proper, the bloom of the

¹ ἐπινίκιον scil. μέλος, ἀσμα. The word is first used in this sense, as a substantive, by Bacch. (2. 13). Pind. has only the adj.: ἐπινικίοισιν ἀοιδαῖς Nem. 4. 78; ἐπινίκιος ὅμνος Diod. 5. 29. The form ἐπίνικος is used for ἐπινίκιον in post-classical times. Pind. usually refers to his triumphal odes as ὅμνοι.

lyric age, is the creation of Simonides, whose only predecessors were the local bards who had chanted

the exploits of the native athletes.1

The occasions for singing the song of victory were numerous. At Olympia on the evening of the day when the name of the victor was proclaimed by the horald before the throng assembled from every quarter of the Greek world, his friends led him in triumph to a temple, where he offered thanks to the gods for his happy fortune, and a revel (κωμος) closed the day. On this occasion either the hallowed song of Archilochos was sung, or the poet, if he was present in person, improvised a brief ode.2 But as the victor had not only won undying fame for him self but covered his native city with honour, his return home became the chief occasion of celebrating a success achieved after many months of incessant training which had resulted in that harmonious development of mind and body so prized by his countrymen. He was received with every mark of honour. Plutarch reports that a breach was made in the walls to allow his triumphal entry; at Sparta the Olympian victor might take his station next the king on the battle-field; in Solon's time he received a prize in money; his image might be stamped upon the coins of his native city; and a Roman triumph conferred no greater honour upon a consul than did the simpler ceremonies that fell to the portion of an Olympian victor. As his success had been gained at

² Pind. Ol. 8, 11, Pyth. 6, 7, Bacch. 4 may be examples in point.

¹ Timokritos and Fuphanes are local poets mentioned by Pindar. Cf. Nem. 4. 13, 89, 6. 30. The 'epinikion' of Archilochos was properly a hymn in honour of Herakles after his contest with Augeas, and the thrice-repeated refrain τηνελλα καλλινικε was taken over by the poet from the language of the people. From Hesychios we learn that the τετράκωμος was an 'epinikion attended by dancing in honour of Herakles.'

a festival sacred to the gods, so the celebration was a religious act. A joyous band accompanied him to the temple of the patron deity of the city or to that of the divinity especially worshipped by his family, and here he offered sacrifice and dedicated the crown received from the judges. On this occasion the epinikion was sung in marching; or the song was reserved for the evening banquet, when a chorus of the victor's townsmen, if they were his guests, took their places at the door of the court. Sometimes the celebration took place in a temple or in the prytaneion. The triumph of a prince was often celebrated by odes composed by different poets. At the anniversary of the victory the original ode was revived or a new one written for the occasion; and at festivals devoted to the worship of the native heroes and at family festivals the epinikion was in place. The triumphal ode was not merely a tribute to the person of the victor; it appealed to national or civic pride: if it glorified the exploits of the victor and of his family, its theme was also the gods, the heroes, the religious cult, the political and mythological traditions dear to the community. Sometimes the poet, who had also composed the music and arranged the dance, lent his presence to the celebration; sometimes he entrusted his ode to the care of a trained chorus-master: but in either case the words, though sung by a chorus, were the expression of his own personality, and the body of singers and dancers only his interpreters. The chorus was often composed of the victor's townsmen or friends who were musical amateurs and offered their services voluntarily.

Almost all the extant odes deal with victors in the equestrian or gymnic contests; only one (Pind. Pyth. 12) celebrates a musical triumph. The equestrian victors were princes and aristocrats, who coveted not only the popularity that justified the expense of

equipping the chariots and of breeding such racers as Pherenikos, but also the assurance of present and posthumous fame that was conferred by the song of the poet. With their lordly patrons, Hieron of Syracuse, Theron of Agrigentum, Arkesilaos of Kyrene, the poets associated on terms of friendship from which servility was absent. If they usually received pay for their art-examples of odes composed out of friendship are not lacking—, their thrift did not follow upon fawning. Charges of avarice were brought against Simonides and Pindar, and the latter poet speaks with regret of the time when the muse was not to be bought with gold. But the spirit of the time condoned the departure from the ancient fashion, and it is possible that the reproach brought against the ἀργυρωθείσαι ἀοιδαί, as Pindar calls them, was provoked as much by the size of the douceur as by hostility to the fact that the poet did not lend his services without thought of compen-The workman was conscious of his lofty prerogative as a poet; his end was truth, praise of the noble, condemnation of the base. Success and merit were not convertible terms. If Simonides, Pindar, and Bacchylides withdraw their gaze from the dark spots in the career of kings and princes, they did what panegyrists have done in all climes and ages. But the contrary note is not unheard—greatness begets danger and envy, earthly splendour is a thing of a day, and lordly station an opportunity for good.

The festivals at which the epinikia were sung were modelled on the religious celebrations which permitted the praise of men after the laudation of the gods. While the subject of the triumphal ode is taken from the human sphere, the scene of the victory was fraught with religious associations; the games were themselves sacred to the gods, and had

been established by their sons, and victory itself was due to divine favour. The epinikion accentuates the divine no less than the human, so that an unknown poet (Melic Adesp. 85) can say of his ode $\tilde{\nu}\mu\nu\nu\nu$ $\tilde{\omega}\nu$ | $\kappa\lambda\dot{\nu}\epsilon\tau\epsilon$ · $\pi\dot{\epsilon}\mu\pi\omega$ $\delta\dot{\epsilon}$ $\nu\nu\nu$ | . . . | ' $A\pi\dot{\delta}\lambda\lambda\omega\nu\nu$ $\mu\dot{\epsilon}\nu$ $\theta\dot{\epsilon}\omega\nu$, | $\tilde{a}\tau a\rho$ $\tilde{a}\nu\delta\rho\hat{\omega}\nu$ ' $E\chi\epsilon\kappa\rho\acute{a}\tau\epsilon\iota$ $\kappa.\tau.\lambda$.; cf. Theokr. 17. 1 ff. Pindar often seems to allude to the fact that his theme is the praise of some god and that the mention of the victor is an addition.

With a subject limited in its range by the character of the occasion that inspired it, the epinikion shows a marvellous variety in theme, in style, and in rhythm. Always the same, it is continually different; unity is created out of diversity.

The permanent elements in the longer and typical odes are three in number: 1. The personal or enkomiastic. 2. The gnomic. 3. The mythological.

From the earliest period poetry had been the vehicle of sententious wisdom. The mythological

From the earliest period poetry had been the vehicle of sententious wisdom. The mythological element was the fibre of the religious hymns, of the secular Homeric Hymns, in fact of almost all the old choral lyric. With the praise of the gods had been associated in the ancient hymns the celebration of 'the men and women of old' (Hymn 1. 160). The characteristic feature of the epinikion as a distinct species of melic is the grafting of the personal element, in the form it assumed in the sixth century, upon the other two. The problem before the poet was to weld into an harmonious whole the new, worldly aspect of his art and the inherited religious poetry that lay at his-command: to idealize, to transmute the ephemeral into the eternal.

The personal or enkomiastic portion, which is in place at the beginning and the end, is the frame in

¹ Bergk inverts the point at issue when he alludes to the question whether Simonides was the first to insert the myth in the epinikion.

which the poet sets his theme. It defines the particular situation and gives the realities of the ode, At the outset we learn the name of the victor and his character, his family, the triumphs won before either by himself or by his ancestors, the city that has been rendered illustrious by the exploit of its son, the scene of his dexterity, strength, and good fortune—"Olympia, the fairest place in Greece," Delphi, the seat of the voice of God The trainer, the charioteer, the victorious horse have also their share of praise. But the glory of the victor must not be tarnished by reference to the defeat of his rivals, and the suppression of undue laudation safeguards him against Nemesis. Though Simonides and Bacchylides dilate upon the scene and the character of the struggle more than Pindar, who hastens to paint the heroic prototype of the victor, nevertheless the circumstances of the victory, even in Bacchylides, rarely encroach upon the province of the myth the other hand Bacchylides is more sparing than Pindar in allusions to contemporary events. times the description of victor and victory is so slight that we are tempted to believe that the ode was constructed on a stereotyped plan and that the personal part was added with only the necessary links to connect it with the myth This is, however, far from the truth, at least in Pindar; and large as was freedom granted the the poet in the selection of a myth, each ode has its individual colouring

The gnomic or reflective element is indeed common to every form of choral song, but it is peculiarly apposite in the triumphal ode. Its accentuation there is, historically considered, the result of the

¹Simonides once (Frag. 13) violates this canon of good taste by a punning allusion to the name of a defeated antagonist; nor is the same poet free from the charge of undue glorification (iv.).

influence of the elegy; for the epinikion represents the union of the Dorian choral ode with the spirit and tone of the Ionian elegy. The gnomic element pervades the entire poem: it may appear at the outset, it traverses the main body of the ode, it is heard in the final prayer. But the poet has no systematic doctrine or theory to profess; he preaches by parenthesis. His counsel to the victor echoes the lyrical motif that dominates the myth. Struggle the law of success; dretá not won without toil and expense; the uncertainty of the future; the limits set to human achievement; man's imperfections; the confusion of good and evil; the virtue of moderation; the penalty of the infraction of the divine law; success from God, to whom the glory must be given:—these are the echoes of the wisdom of the Prophet of Delphi that sound continually in the ears of the victor who has attained the height of human felicity and renown. The joy of the Greeks is tempered by a note of responsibility and sadness.

The myth occupies the central part of the ode. It is the main body, the anatomy of the entire poem. Few odes lack it altogether, some have two myths. The lustre of the victory is invested with an added splendour that is derived from the past glories of the race. The myth idealizes the struggle of the victor; the heroes from whom he is sprung lend their confederate sympathies to enhance the renown of his success. In the clear ether to which the song is elevated we behold only the moral intensity of the struggle, not the dust and turmoil of the palaestra. The victorious athlete, who may have been a person otherwise uninteresting enough, is apparelled with a new light when he becomes the representative of his race, of his ancestors, and of the hereditary saints of the popular faith. The freedom in the selection of a myth was almost unlimited; the whole treasure-house

of the past was at the command of the poet, provided only the myth he selected had some connection, be it never so remote, with the subject of his panegyric. It might be the career of some member of the family of the victor; it might deal with the traditions of the founding of his native city by the favour of the gods. Most of the extant odes are in fact composed for victors from the colonies—Sicily, Magna Graecia, Kyrene, and Rhodes. Or again it might deal with scene of the triumph, the creation of the games, the deeds of their founders. Complete parallelism between the victor and the mythical prototype was not sought for. In Bacchylides the myth is at times almost independent of the victor. Variation too was imperative; one-fourth of Pindar's epinikia are in honour of inhabitants of the little island of Aigina, whose tutelary hero was Aias. Though the myth contains the chief beauties of the poem, it was not inscrted, at least in the early stage, as a mere embellishment. Its purpose was ideal. The victor was to be encouraged by the story of heroic effort; or warned by the recital of reverses consequent upon the departure from the moral law. If the career of the victor or of a member of his line has been disfigured by sin, the poet does not hesitate to indicate his knowledge of the transgression by a salutary reference. The myth forms the objective portion of the poem; it has an epic quality, but it avoids the epic fulness by throwing into relief only those details that enhance the artistic effect.

The apprehension of the essential unity in a work like the epinikion, complicated structurally, and diverse in contents, is no light task. The theme is lyric, is musical. There are odes in which it is not difficult to grasp the ground-note; but this is often interrupted, varied, or even concealed by the number-less artifices at the disposal of the poet. Fortunately

for us, perhaps, the epinikion possesses a charm that is not entirely dependent on the elucidation of the central lyric note, which in the case of Pindar has provoked the most divergent theories; a fact that should warn us of its subtle and elusive quality. Sometimes it resists logical analysis, it is an abstraction—the glory of music and song bodying forth the life of man, the imperativeness of self-restraint, the battle between right and wrong, the inevitableness of moral necessity. In Bacchylides the problem is simpler; there are few, if any, interlacing motives and the conscious effort to dominate the whole poem by a musical unity of theme is less marked than in Pindar.

Structurally the epinikion falls into three main divisions: the personal portion at the beginning, the myth in the centre, while the conclusion returns to the victor and often contains a prayer. Transitions are effected in various ways: the myth is introduced by an apophthegmatic utterance, sometimes by a relative pronoun, or $\kappa a i$; sometimes there is no link. At the termination of the myth the poet hastens to the close.

Reference has already been made on p. lxv. to the supposed presence of a seven-fold division on the lines of the nome of Terpander. Mezger's theory of the recurrent word in exactly the same place in the verse of different strophes, antistrophes, and epodes, would have us believe that these responsions are the clews to guide us through the labyrinthian mazes of the theme. Occasionally the recurrence is as indisputable and as effective as it is in the choruses of tragedy. It recalls the repetition of stelle in the concluding lines of the divisions of the Divina Commedia. But in the extent claimed for his discovery by the German scholar and more especially in its enlargement by Mr. Bury, who is haunted by verbal echoes of large

import even though they occur independently of the metrical responsion, the theory tends to degenerate into a subtlety foreign to the plastic genius of choral song. The repetition of the significant idea is often independent of the metre; and the tautometric responsions (to use Dr. Fennell's phrase) are frequently of the most trivial character and deal with mere sound,

as I have shown in the notes on Bacchylides.

As regards the arrangement of the rhythmical and musical parts, the presence or absence of the epode constitutes the mark of a two-fold division. (1) The grouping by triads—strophe and antistrophe, followed by an epode in a different melody. This arrangement gives unity and balance and is almost universally adopted. One triad is often given to the beginning, one to the end, while the interior triads are claimed by the myth. (2) Monostrophes (Pindar Ol. 14, Pyth. 6, 12, Nem. 2, 4, 9, Isthm 8, Bacch. iii, 4); that is, the strophes succeed each other in unbroken succession as in the Aiolic monody.

The absence of the epode in a considerable number of epinikia has been accounted for on the ground that the odes in question were processionals. The point is not settled, and odes containing epodes were also sung by a komos in marching (Ol. 8, 13). Overlapping between the different strophes or between the different parts of the triad is not uncommon, and stands in striking contrast to the rigorous division of the choral songs of tragedy. Possibly the interval between the groups was marked by the manner of the instru-

mentation 1

Not less varied than the style, which shifts from solemnity to melancholy or joy, are the rhythms. From the epico-lyric hymns of Stesichoros the epinikian poets derived the calm and stately cadences

The contrary opinion is set forth by Vogt de metrix Pind, in the Dissert. Argent. 4. 71, and in Philol. Aug. 13. 663.

of the dactylo-epitrite; the gay and lively logacedics have an Aiolic colouring; while the rarer and impetuous paionics are ultimately of Cretan origin. With a single possible exception (Isthm. 3 and 4, which are in honour of the same victor), the metre of every ode is individual. The musical modes were the solemn Dorian, the varied Aiolian, and the tender Lydian. Variation between the modes within the limits of a single ode was probably not permitted. The dactylo-epitritic measures have an affinity for the Dorian mode, the logacedic for the Aiolian and Lydian, and the paionic for the Aiolian.

Simonides used a stringed instrument of many chords (Theokr. 16. 45), but whether his kithara contained more strings than the heptachord is uncertain. Pindar, who alludes to the musical accompaniment more frequently than any other poet, was an innovator, and his music was highly esteemed in later times. The common form of accompaniment seems to have been a combination of wind and stringed instruments. Sometimes several kitharas were employed, but it is not probable that more than

one flute took part in the accompaniment.

Whether the whole chorus (the number is unknown) sang all the parts of the triad is uncertain. Boehmer contends that strophes were sung by semichoruses, and that only the epodes were rendered by the whole body of singers. Possibly the koryphaios sang a part of the introductory strophe. Some odes were sung as processionals, but whether all the others had orchestic accompaniment is not clear as the circumstances of the banquet are not well known.

¹ Pindar expressly refers to the συναυλία in many places. We are not certain that the mention of one class of instruments in a given ode excludes the participation of the other class. Since the flute was double, αὐλοί may mean no more than αὐλος. See Graf de vet. re musica 40.

In the ancient editions the epinikia of Simonides were arranged according to the class of the contest, a method of division that in Pindar is subordinate to the classification according to the festival. The victories with the four horse chariot were placed first. The four books of Pindar's epinikia represent only a part of that poet's triumphal odes, and the Isthmia are manifestly incomplete. Bacchylides is the last of the professional writers of epinikia; and Euripides' poem on Alkibiades' victory in 420 is the latest epinikion on record. The words êminikion and êminikia that occur in late Boiotian inscriptions refer to the victories won in the musical festivals that were popular in the first century B.C.

SKOLION.

The convivial songs known as skolia take their name from σκολιός 'curved.' In many ancient books the oxytone accent is given to the substantive, but the correct accentuation is σκόλιον, which is thus differentiated from the adjective (σκολιόν μέλος). Cf. ἀχρός ἄχρος, γλαυκός Γλαῦκος. The ancients found great difficulty in accounting for the name, which has an antique flavour; as is clear from the following statement of divergent opinions:—

A. $\sigma \kappa o \lambda i \delta \nu = \ell \pi i \kappa a \mu \pi \ell s$ (curved).

- a. Because of the position of the singers. The oblique order was explained in two different ways.—
 - Only the proficient sang (Dikaiarchos, Artemon, Plutarch, Schol. Aristoph. Vespae 1222, 1239).

¹Cf. C. I. G. S. 1, 416, 31, 542, 10, 543, 6, 1761, 11, 1762, 14, 2727, 29, 2728, 4, 3196, 37, 3197, 50. See G. Hermann Opuse, 7, 237.

- 2. All sang, but the order was oblique because of the arrangement of the couches at marriage festivals (Aristoxenos, Phyllis).
- b. Because of the character of the melody, i.e.
- 3. The melody was 'curved' (Eustathios, Schol. Aristoph. Ranae 1302).

B. σκολιόν = δύσκολον (difficult).

- a. Because the singing was difficult (Plutarch, Schol. Vespae 1222, who have two views, Hesychios).
 - 1. Only the proficient took part.
 - b. Because the singing was easy. (A lucus a non lucendo.)
 - 2. κατ' ἀντίφρασιν (Suidas, Tzetzes).
 - 3. The guests were so tipsy that what was easy became difficult (Orion, Proklos).

The indefensible explanation of the skolion as a difficult song goes back to Didymos, who is, however, not to be made responsible for the absurdities of his successors, though the fact that he put forward several etymologies of the word shows that he was dissatisfied with the current theories about its application. Some modern scholars still accept that ancient explanation which refers the name to the irregular, zigzag order in which the songs were sung. It must be confessed that this would be a highly singular method of naming a species of lyric song, especially in view of the fact that, as will be shown later on, the name skolion was restricted by the author of this explanation to a class of convivial songs that was sung only by the guests skilled in music, a class that did not come into existence before the fifth century. This ancient explanation derives no support from the supposed analogy of 'cyclic' songs, which were the special province of the dithyrambic chorus.

While it is impossible to reach a perfectly satisfactory explanation of this much disputed word, it is clear that $\sigma \kappa o \lambda \iota \acute{o}s$ must be opposed to $\acute{o}\rho \theta \acute{o}s$, $\acute{o}\rho \theta \iota os$, or $\acute{e}\iota \dot{\theta} \acute{\nu}s$ (cf. skol. xiv.). Following the suggestion of

Eustathios, which is doubtless a mere guess, since Aristoxenos, the master of musical theory, expressly denied any connection with a σκολιός melody, Engelbrecht has put forward an explanation which opposes the skolion to the dactylic hexameter, the ορθιος verse (ορθιον, έξαμερές τετόρων και είκοσι μέτρωι): Before the time of Terpander, the reputed inventor of skoha, hexametric daetylic poetry was sung with only a brief musical prelude By his adoption of the lyre with an octave interval, Terpander was enabled to accompany throughout the words of the nonhexametric nomes (the long drawn out rhythms of Frag i. iii.). The rising and falling of the notes of the lyre as they accompanied the words of the singer, Engelbrecht regards as a kind of 'obliquity' (σκολιorns), and the skolion, as it were, a species of 'winding bout.' This is not clear. Engelbrecht is forced to assume that the name skolion was originally appropriate to all melic poetry, and that at first all melic poetry on the profane side was convivial, while bymns, hymeneal songs, in fact all poetry of a sacred character, was composed in hexameters. Later on, he argues, when this division between sacred and profane poetry broke down, and hymns etc. became 'melic,' the name skolion, though restricted in its use, was still retained to express the most ancient form of melic poetry. Be this as it may, Engelbrecht's explanation is vicious, because the Greeks did not employ a technical term to denote two totally different things. σκόλιον cannot denote the opposition between complete and partial musical accompaniment and at the same time the opposition between melic and hexametric dactylic Hexameters had complete musical accompaniment as early as Terpander. Nor is there any need to restrict the 'straight' rhythms to dactylic hexameters. 'Straight rhythms' are those that are made up of feet of one kind, whether dactyls, trochees, etc. 'Crooked' rhythms are those that are bent out of the straight line because of the insertion of a foot that is different from the rest, that is, they are logacedic rhythms; and, as a matter of fact, almost all the skolia are composed in logacedics. (For the method of naming we may compare $\delta \delta \chi \mu \iota o s$ and $\kappa a \mu \pi \dot{\eta}$.) Logacedic verse is exceedingly old, certainly older than Alkman, in whose poems it first appears. Terpander, the 'inventor' of the skolion, did not invent it: he merely gave the logacedics of the skolia a complete musical accompaniment. Like logacedics, convivial poetry is as old as the oldest Greek civilization. The gods on Olympos sang at their banquets.

The above explanation, which was suggested by Hiller in Bursian's Jahresbericht, 1883, p. 23, is not to be impugned because of a supposed metrical foot called the $\sigma\kappao\lambda\iota\delta s$ (———), a name that recurs in $\sigma\pio\nu\delta\epsilon\iota\sigma\kappa\delta\lambda\iota\sigma s$ (————), $\sigma\kappao\lambda\iota\sigma\lambda\delta\rho\epsilon\iota\sigma s$ (————) etc. The amphibrevis does not occur in the skolia, nor were poems written in such a measure. Melic Adesp. 109: $\Gamma Ia\kappa\chi\epsilon \theta\rho Ia\mu\beta\epsilon$, $\sigma \lambda \tau \hat{\omega}\nu\delta\epsilon \chi \sigma\rho\alpha\gamma\epsilon$, if not a grammatical figment, is a dact. tetrap. with anacrusis. It is certain that the foot called $\sigma\kappao\lambda\iota\delta s$ by the late grammarians was derived (absurdly enough, as is shown by Ilgen p. cxxii.) from the $\sigma\kappa\delta\lambda\iota\sigma\nu$ poem, and not vice versa. The title of the treatise of Tyrannion— $\pi\epsilon\rho\lambda \sigma\kappao\lambda\iota\sigma\hat{\nu} \mu\epsilon\tau\rho\sigma\nu$ —written at the command of Caligula, has a suspicious look.

Numerous other explanations have been put forward in recent times. Some scholars believe that the liberties and irregularities allowed in improvisation justified the name (Ottfried Müller); others that the word $\sigma\kappa\delta\lambda\iota o\nu$ conveys in itself (cf. $\sigma\kappa\epsilon\lambda$ os) the idea of motion, which in this case was zigzag (Hanssen); others think that the obscurity and double entendre occurring in passing a song unexpectedly to the succeeding singer account for the 'obliquity' of the poems in question.

The scholiast on Plato Gorgias 451 E has preserved statements of the two chief sources of information in

regard to the banquet songs: Dikaiarchos and Aristoxenos, in whose time the custom of singing such songs had not died out. Both were scholars of Aristotle, who was himself the author of a skolion. extract from Artenion, Athen 15, 694 A his set forth the explanation of Dikaiarchos; and a part of a passage in Plutarch Quaest, Sympos. 1, 1, 5 = 615 B, goes back to the same source. The scholast on Aristoph Nubes 1364 is also drawn from Inkalarchos. All other authors are secondary in importance, and their testimony is not to be considered unless supported by that of Attic comedy. The description of Dikararchos refers to the usage of the fifth century, but in his time the three classes that he distinguishes were confused; and we have no evidence descriptive of convivial songs older than the fifth century. Much of the obscurity that attaches to the skolia is due to the fact that they underwent a series of more or less gradual changes. The skolia of Alkaios differed from those of Terpander. and the choral skolia of Pindar were quite different from the monodic skolia of Alkaios. It is in fact impossible to discover any one predominating characteristic that marks all convivial songs.

From the above sources we learn that there were three classes of banquet songs.

1. Songs sung by all the guests in unison.

These songs were the paians. The paian was sung after the δείπνον and as an introduction to the wine. When the guests had dined, three libations were offered (I to Zeus and Hera, 2 to the Heroes, 3 to Zeus Soter). After the third libation was ended, the symposion began, the entire company uniting in singing the paian. Cf. Plato Sympos. 176 A, Xenoph. Sympos. 2. The earliest reference in melic poetry to the sympotic paian, which is, however, as old as Homer (A 472), occurs in Alkman xxviii. The choral song

was the formal introduction to the special kinds of songs that followed. By the time of the comic poet Antiphanes (85 K.) it would seem that the paian had lost its proper place. The confusion was the easier since the myrtle branch (see below) played a part in the singing of the paian.

2. Songs sung by all the guests, but separately, not in

unison.

As a substitute for the lyre, and as its representative, a branch of myrtle or of laurel (αἴσακος) was used. This, as well as the loving-cup (ψδός), was passed from guest to guest. According to Plutarch, who has followed some unknown source, the myrtle was passed from one couch to another in the following manner: the first singer on the first couch passed it to the first on the second couch, the latter to the first on the third; whereupon the second on the first couch handed it to the second on the second, and so on. This explanation must have been unknown to Aristoxenos, whose own explanation—that the songs were called σκόλια because of the oblique position of the couches at marriage festivals—though far-fetched, presupposes a regular order of succession in the songs (παρὰ μέρος $\dot{\epsilon} \xi \hat{\eta}_s$). The passage in Plutarch is not an attempt to set up a different explanation from that of Aristoxenos, but is an endeavour to account for the name σκόλιον as applied to the second class, whereas its use and the ancient explanation of its meaning are properly restricted to the third class. The manner of procession in the singing described by Plutarch is not borne out by Aristoph. Vespae 1217 ff. If it is correct, it holds good of a later period.

A picture of the skolia πρὸς μυρρίνην that is coloured by the situation occurs in Vespae 1217 ff., where we have a modern scene that would suit the times (422 B.C.). Here there is no mention of the paian or of the songs of the 'proficient.' Incidentally it may be mentioned that Aristophanes has sketched a scene in which the law μη ἀσαι ἐπὶ τὰ κακίονα is

violated (Hypereides 2. 33 Kenyon, Demosth. Falsa Leg. 280). The beginner of a skolion has the right to call at will upon any guest to take up his verse, no matter where the latter is seated. When the verse of the first singer has been capped, the duty of beginning a new song falls to the guest who is next to the first singer. He in turn may call upon any one to answer his song, and so the right of starting a theme proceeds in regular order of succession. In actual practice one and the same guest did not always take up the theme as Philokleon does. The continuation could be either in the same or in a different metre, and strict adherence to the theme was not obligatory. The first singer might, if he preferred, sing an entire strophe to its end and then pass the myrtle to the next in regular order; or he might sing only a portion, and call upon any one he wished to complete the passage.

The simpler songs, such as those of the Aiolic lyric, of Anakreon, and of the short elegy, were gradually restricted to the second class, because of the introduction of the Dorian odes at the end of the sixth and beginning of the fifth century. The improvisations probably fall under the second class. The influence of the Ionians upon the 'Attic' skolia, which is to be ascribed to the popularity enjoyed by Anakreon in Athens, is seen in the fact that of the entire number thirteen are composed in the metre first employed for the purpose by Pythermos of Teos. This metre he may have derived from the Aiolians; and the skolion occupied a place among this people, who were its chief early cultivators, that is comparable to the position of the elegy among the Ionians.

The title παροίνια 'songs over the wine cup' is given by Ilgen to the songs of this class. Pollux 4, 53, and perhaps 6, 108, it is true, differentiates σκόλια and παροίνια, but it is open to doubt whether παροίνιον is a special kind of banquet song. Unless the ancients use σκόλιον in a general sense, it follows from certain passages that they did not apply the name παροίνια in the use given to it by Ilgen. Thus Hesychios defines σκόλιον by παροίνιος ψδή, the schol. on Aristoph Vespac 1231, referring to 'Admetos' (no. xv.), calls it a skolion, but on 1232 calls it a παροίνιον. Proklos (246 w) says that the

skolion was sometimes called mapolinor. We do not know what special name, if any, was given by Dikaiarchos to the poems of the second class. We conclude that the skolion was merely a species of mapolinor.

3. Songs sung only by the proficient (συνετοί). These followed after the 'round-the-table' songs had been concluded, and were the skolia proper according to Dikaiarchos, who avoided using the word σκόλιον of the first two classes. Other authors were not so precise; and by the time of Dikaiarchos the word had already begun to be used of the second division. Originally there was no essential difference between class 2 and class 3, but either the technical difficulties that arose in singing certain songs to the lyre, or an agreement that confined certain kinds of songs to certain proficient singers, gave birth to the third class of sympotic poetry. As early as the time of Themistokles it was possible for a guest to refuse the lyre when passed to him (Them. . . . cum in epulis recusaret lyram, est habitus indoction: Cic. Tusc. 1. 4). The songs of the third class were especially those of the Dorian lyric. About the beginning of the Pelo-ponnesian War selections from tragedy and comedy were substituted for passages from Alkman, Stesichoros, Pindar, and Simonides. The order of singing in this class was from left to right, but the guests did not all sing in turn.

There was, however, no hard and fast line, at least in the early period, between the poets whose verses were made the subject of sympotic singing. While Alkaios and Anakreon were tolerably easy to sing, it is possible that some of the guests felt them too difficult; hence their songs come under the second or under the third class. In the later period, when enigmas and various puzzles were proposed at the end of the symposium, it may have become more and more difficult to get together an entire company which

could sing even Alkaios and Anakreon.

The three fold division that has been outlined above may have existed in the Attic banquets of the fifth century; but that the term skolion was restricted in an earlier period to the third class as described by Dikaiarchos may well be doubted. The word seems to be used in a general sense on its first occurrence in literature (Pindar, Frag. 122. 11) Actual references in early literature to skolia are exceedingly rare (Timokreon iv. in Aristoph. Acharn. 532; the praise of health (no. vi.) in Plato Gorgias 451 E) and imply no specific application of the term.

Rentzenstein has shown that the 'Attic' skolia mentioned by Athen. 15. 693 F formed a collection—a sort of Commersbuch—that was made in Athens after the Persian Wars (shortly before 450) and in fact by persons belonging to the aristocracy. The title 'Ατικά σκόλια came into existence later. This book of songs was perhaps used by Aristotle ('Αθην. πολ. 19, 20). The order in which the poems are given by Athenaios is that of the fifth century, and shows marks of a regular progression in pairs. So in the collection of elegies under the name of Theognis we often find balanced distichs which point to a sympotic origin or use. Mure Gr. Lit. 2. 105 has worked out with an over-refinement of ingenuity a system of interconnexion between the pairs of skolia.

The character of these 'Attic' skolia, which were sung by all the guests, is quite different from that of the elaborate poems called skolia that were written by Alkaios, Pindar, Timokreon, and Aristotle. Their prevailing characteristic is, in simple form, to reproduce or twist the thought of some famous poem, to amplify some well known sententious utterance, or to picture some scene from a popular story. Some times they are almost like hymns, only shorter (i. iv.). They may deal therefore with subjects that are serious, perhaps even sorrowful (πειθήρη μέλη), or they are

sportive. The scoffing quality is as old as the Hymn to Hermes 56 ($\eta \beta \eta \tau a i \theta a \lambda i \eta \sigma \iota \pi a \rho a i \beta o \lambda a \kappa \epsilon \rho \tau o \mu \epsilon o v \sigma \iota$). Their language is simple even to boldness. They are all the result of improvisation, at least originally; and hence may fairly be classed with the folk-lyric.

All convivial songs were of course not improvisa-tions such as we find in the 'Attic' skolia. Poems of politics, poems of war and of love were sung at banquets, but they may not have been written with a sympotic purpose; whereas, on the other hand, many of the great lyric poets composed songs that were intended to grace the banquet. Both are termed skolia. All convivial songs may in truth be called skolia, and it is impossible to distinguish accurately between those that were improvised and those that were not. There is little doubt that almost all of Alkaios' poems were sung at symposia, whether we class them, with Bergk, as στασιωτικά, παροίνια, or ἐρωτικά; in fact a frequent ancient method of 'publishing' a new poem was to produce it at a banquet. But the other poets are not like Alkaios, who is said to have regarded every season and every circumstance as an invitation to drink. Songs in praise of wine and feasting, and to a less degree love songs (especially in Athens at the close of the fifth century) may often be preempted as skolia proper. Beyond this the sign-marks are obscure; and in the case of a Dorian poet like Alkman, praise of the bowl and of good cheer may not have been permitted at banquets, though he lived at a time when the rigour of the system of Lykurgos had been much relaxed. Sappho's poems were sung at banquets, and on one occasion, it is related, the guests put down their cups from very shame when they heard her verses. Solon is said, on hearing one of Sappho's

¹Cf. Tiersot, Histoire de la chanson populaire en France, p. 253, for improvisations of the people, where each one of the company in turn sings a verse.

songs at a banquet, to have asked that it might be taught him iva μαθών αὐτὸ ἀποθάνω. But women did not write skolia as such. The ascription to Sappho of skol xv. is due to a confusion between the actual skolia and the poetry that might be sung at a symposion; and the reputation of Praxilla as a writer of banquet songs has been freed from reproach by the recent investigations of Reitzenstein. The assumption of a poetess Kleitagora (Vespae 1243) is a mistake. In Κλειταγόρας (μέλος) ἄδειν the genitive is objective.

Of the Aiolians, Terpander and Alkaios wrote banquet songs; of the Ionians, Pythermos, Anakreon, Battalos (?), Simonides, Bacchylides, but not Archilochos; of the Dorians, Alkman (cf. x., xxvi. ff.), Hybrias, Timokreon, Pindar; of the Attics, Kallistratos, Meletos, the accuser of Sokrates, Aristotle. Stesichoros may have written table paians. The συμποτικοὶ νόμοι attributed to Aristotle, Xenophanes, etc. were merely regulations of the banquet festivities.

As we have seen, it is not merely the 'skolia' of the lync poets that were sung at the symposia; verses from epinikia, partheneia, and other species of lyric, even selections from the poems of Homer, could be utilized as convivial songs. There was practically no limit to the choice of the singer. The symposium was a school for strength ening an Atheman gentleman's acquaintance with the masterpieces of Greek song, and the know ledge of choral poetry was furthered in Attic society till after the middle of the fifth century by the custom of sympotic singing. Gradually tragedy and comedy-notably the lyric portions-usurped the place of esteem formerly occupied by the lyric poets. Aischylos was a favourite, and later on Euripides, whose fin du siècle themes delighted the younger generation and horrified the gentlemen of the old school (cf. Aristoph. Nubes 1353 ff.). Erotic poems became more and more popular at the end of the fifth century. The older comedy contributed its share to the entertainment, but in general it was too severely political to lend itself to the needs of a later generation. About 350 the 'Attic' skolia became old-fashioned. It was the later comedy that yielded the greatest number of passages packed with good advice and wise sayings to help a man along in life. Books of selections for sympotic singing came into existence with choice $\dot{\rho}\dot{\eta}\sigma\epsilon\iota s$; and the earliest anthologies may have grown up in a society whose chief social delight consisted in the banquet graced by song.

We know little of the musical modes employed. The Ionian is mentioned and was probably introduced by Pythermos of Teos. That different modes were employed is clear from the various forms of logacedics in the 'Attic' collection. Until the time of Pindar and Timokreon the skolia were monodic, and they were usually sung by a single voice in the fifth century. Fragment xv. of Pindar has been arranged in strophe, antistrophe, and epode, but some scholars adopt the monostrophic form, which may be regarded as excluding the participation of a chorus. Bacchylides is, I think, wrongly supposed to have followed the example of Pindar in making the skolion choral, and of herein approximating it to the enkomion. In the 'Attic' skolia four-line strophes are common, as are also those of two lines. The flute seems to have been used as well as the lyre: Κλειταγόρας ἄδειν, ὅταν ᾿Αδμήτου μέλος αὐλῆ (Kratinos 236). The exact distinction between the use of the lyre and of the branch of myrtle cannot be discovered. A song from Simonides is to be accompanied by the lyre, but Strepsiades gives his son the myrtle branch when he requests him to recite a phous from Aischylos

(Aristoph Nubes 1355, 1364). The myrtle is in place in the second, the lyre in the third class. Even when the paian was sung, the myrtle branch may have been used. Cf. Frag. comic. incert. (1203 K) iμνεί δ' αἰσχρῶς κλῶνα πρὸς καλὸν δάφνης, ὁ Φοίβος (i.e. the paian)

ού προσφδά.

The metres employed in the 'Attic' skolia are, with one exception (no. xii.), logaocdics of various forms. Nearly one half consist of tetrastichic groups that recall the Aiolic strophe, though varying from it in several details, e.g. absence of __ in the basis. Verses 1, 2 are phalaecea, which have the cyclic dactyl one place nearer the beginning than the Sapphic bendecasyllables. The basis is generally _>, occasionally ___, once _ _ and once _ __. The phalaecea may be written as hexapodies ending $\pm - \pm \pm \wedge$ Verse 3 contains anacr. + two catalectic dipodies, sometimes with diagresis after the first easily moving hendecasyllables these dipodies give an animated effect, which is kept up to the end. Verse 4 is made up of two eatalectic tripodies, each of the form that is found in the Alkaic strophe (των ανέμων στάσιν); and without diagresis after the first, except in it, where we have elision. Verse 4 is usually connected with v. 3 by synaphea (v. is an exception). The whole strophe has the form a a b c d d; b+c ddmaking a short triad.

The use of the stately dactylo-epitrites by Pindar is probably due to the fact that his skolia were intended to be sung at sacred feasts. Bacchylides employs the same measure in xvii, and trochees in xviii. On

Timokreon see p. 335.

EROTIKON.

'Love,' says Euripides, 'makes a poet even of the man who has no music in him':

ποιητήν δ' άρα

Eρως διδάσκει, κᾶν ἄμουσος ἢ τὸ πρίν.
But the unlettered love song has been well-nigh displaced by the artistic compositions of the great lyric poets, who, from the earliest to the latest period, owned their allegiance to the power of Aphrodite. The temperament as well as the religion of the Greeks fostered the artistic love song. The introduction of boy-love from Lydia in the sixth century, though debasing to the national character as a whole, was capable of spiritualization; and the perversity of the sexual affinities of the Greeks does not impair for us the charm of many of their songs in praise of youthful beauty. Love songs to women¹ are relatively rare: the Dorians cultivated chiefly the erotic ode to boys, the Aiolian songs fall rather under the head of hymenaia and epithalamia; while the seclusion of their sex in Ionia and Attica withdrew virtuous women, at least, from the province of love poetry. The modern spirit of romantic attachment towards women rarely appears before the comedy of the fourth century.

Under the ancient system of classification, the ipwikóv is apportioned to the human sphere alone, but here, as in other forms of melic, the profane does not exclude the divine; the gods may be invoked to vouch-safe accomplishment to a lover's prayers. Sappho's appeal to Aphrodite (i.) and Pindar's ode to Theoxenos (xv.) are alike representatives of the love song, though the former is a hymn, the latter a skolion. The range of the love song is as extensive as its popularity. It rises to the loftiness of a prayer to the Queen of Love and to the passionate laudation in idealized form of the eromenos, and descends to the serenade of an amorosa. The choral was adopted by

 $^{^{1}}$ $\pi a \rho \theta \epsilon \nu \epsilon \hat{\imath} a$ were erroneously interpreted as songs addressed to maidens (schol. Aristoph. Aves 919).

the Dorians, the monody by the Aiolians, and by the Ionians when they did not employ the elegiac form

Alkman is called the founder of erotic song, but before him Archilochos had given it a place in artistic literature. Some of the love poetry of the Parian poet was not classed as lyric by the ancients because it was composed in iambies or trochaics; but his passionate epodes in shifting metres are the legitimate antecedents of the more complicated odes of his successors. Alkman's love poems may have constituted a separate book. A misinterpretation of the spirit of his partheneia occasioned the report that he was given to amorous pursuits, a report that rests on that worst of witnesses, Chamaileon. A slightly older contemporary of Alkman, and like him a resident of Sparta, was Polymnastos, who transformed the aulodic nome by the introduction of erotic motives under the influence of the love elegy of his townsman Mimnermos of Kolophon.

The intensity and passion of the Aiolians made them the masters of the poetry of love. The island of Lesbos was the home of the chief forms of love song, the serenade, the epithalamium, and the hymenaios. Though the Aiolians are charged by the later Greeks with amorous indulgences and 'every species of relaxation,' their love poetry is infinitely higher in tone than the erotic that was current in Athens in the time of Perikles. Alkaios' stormy nature made him a votary of love. In his fragments we find the first mention of the serenade ($\kappa \hat{\omega} \mu os$) and of boy-favourites (46 Menon, 58 Lykos). Both Alkaios and Sappho caught the tone of the folk song. In Sappho even the hymn is made tributary to the theme of love, and all her verse is essentially erotic.

The conjunction of love and satire that we observe in Anakreon, who succeeded the Aiolians, may be a reversion to the style of Archilochos, whose love of Neobule was mingled with hatred of her father when he rejected the poet's suit. Lokris, too, was a land of poetry (Pind. Ol. 11.19, Pyth. 2. 19), and the sensuous temperament of its people, akin in some degree to the Aiolians, fostered the cultivation of a voluptuous artistic lyric, the echoes of which survive only in the poems of Nossis. Possibly the recently discovered Alexandrian erotic fragment, which is essentially a lyric mime, reproduces the spirit of the Lokrian love song (cf. Folk-Songs xxi.). There was a pathetic Lokrian mode, which, though said to be the invention of Philoxenos, was known in the time of Pindar and Simonides, but soon fell into contempt.

The innovation effected by Stesichoros in the choral hymn consisted in part in the introduction of tales of love taken from the ancient legends, as in the *Europeia* and *Helena*, or of stories of unhappy love that were derived from the life of the common people and inspired his *Kalyka* and *Rhadina*. The tale of the beautiful Daphnis he also derived from his Sicilian home. His songs in praise of boy-loves are no longer extant.

The amatory element in the hymns of Stesichoros did not lead him to abandon the epic objectivity of his style. His successor Ibykos, however, gave expression to a genuine or a simulated fervour that recalls the Aiolian monody. His love odes in celebration of beautiful youths were choral, and to the stateliness of that form of presentation he added the fire of the individual lyric. Ganymede and Tithonos served him as mythical prototypes. His $\pi ai \delta i \kappa o i \tilde{i} \mu \nu o i^{1}$ set the form for the future. Whether the youths for whom he expressed his passion were victors in beauty-contests, as Welcker thought, or whether they were

¹Cf. Pind. Isthm. 2. 1 ff.

conquerors in any form of contest is entirely uncertain; perhaps they were merely pages at the courts of the tyrants.

The erotic songs of Bacchylides deal with boys and the demi-monde. A fragment (54 K., 25 B.) of a

παιδικός υμνος-

²Η καλὸς Θεόκριτος: "οὐ μόνος ἀνθρώπων ἐρῷς"
(Said fair Theokritos: thou art not the only man in love)—

is interesting from the fact that the refrain (ἐπιφθεγματικόν) was delivered by the chorus after the strophe
had been sung by a single voice, and, like the burden
that we find in Theokritos, Vergil, and in modern
song, is closely connected in sense with what precedes; whereas the usual refrain (ἐφίμνιον) has no
such intimate connection. Another fragment of the
same poet, and not choral, describes an hetaira or
dancer: 'When from the cup, raising aloft her white
arm, she makes the cast (at the kottabos) for the
beaux about her.'

In the fifth century love songs of the debased sort were popular with the jeunesse dorée of imperial Athens. The songs of Anakreon and of Polymnastos (the notorious Πολιμνήστεια)¹ were in high favour. The wanton serenades and adulterous lyrics of the Attic period are entirely lost, and the names of their composers² are known only through the attacks of the comic poets. Erotic myths were popular in the later dithyrambs.

¹Cf. Aristoph. Eq. 1287, Kratin. 305 In his note on the second passage Kock is in error in separating this Polymnastos from the older poet of that name.

² Gnesippos, son of Kleomachos, the maiyinaypados; Meletos, the writer of dithyrambs and tragedies, and the accuser of Sokrates; Kleomenes of Rhegion, also a dithyrambic poet, perhaps a contemporary of Philoxenos; Oiomichos of Miletos; and Lamynthios of the same city, who was in love with the

In some cases the Dorian mood was employed, but the Aiolian and Lydian were preferred. At Athens, Lydian instruments were used, e.g. the $ia\mu\beta\acute{\nu}\kappa\eta$ and $\tau\rho\acute{\nu}\gamma\omega\nu\nu\nu$ (Baumeister fig. 391).

MARRIAGE SONGS.

(HYMENAIOS, EPITHALAMIUM.)

A concise description of the ceremonies at an ancient Greek wedding will help us to represent the occasions on which marriage songs were sung. On the wedding day, which was usually in the winter month Gamelion and near the time of the full moon, the bridegroom ($\nu\nu\mu\phi$ ios; $\gamma a\mu\beta\rho$ os in Sappho), attended by his parents, appeared towards evening at the house of the bride. The ceremony was a religious rite. The father offered sacrifices (the $\pi\rho\sigma$ i μ ia or $\pi\rho\sigma$ i $\lambda\epsilon$ ia) to the gods of marriage—Zeus Teleios, Hera Teleia, Artemis, Aphrodite Urania, Peitho, and, at Athens, the Erinyes—in the presence of all the guests. Then followed the banquet ($\theta\sigma$ i $\nu\eta$ $\gamma a\mu\nu$ κ i), at which cakes of sesame ($\pi\lambda a\kappa\sigma$ is $\gamma a\mu\nu$ κ is) were eaten. Ladies were sometimes present, though they ate at separate tables, and with them sat the bride closely veiled. After the meal had been concluded with libations and wishes for the prosperity of the newly wedded pair, the bride was conducted to her new home in a chariot, with her husband seated on one side, and on the other the best man

Lyde who inspired Antimachos. See Chionides (Philonides?) 4, Kratin. 15, 97, 256, Eupol. 139, Epikr. 4, Athen. 13. 597 A. Charixena, who is called an erotic poetess, may have been an hetaira, like Nossis. Battalos of Ephesos was the maker of voluptuous lays. These writers and many others were probably treated at length by Klearchos in his Έρωτικά.

(παρανύμφιος or πάροχος). Flowers were thrown into the vehicle, and a throng of friends, relatives, and servants followed with torches, singing to the accompaniment of kitharas and flutes, and indulging in folk-songs and broad jests. Behind the chariot walked the mother of the bride carrying torches lighted at the parental hearth and intended to kindle the household fire at the new home, a symbol of the continuity of the family life When the procession reached the house of the bridegroom, which was richly decorated with flowers, his mother received him and his bride with lighted torches and scattered καταχίσματα as a sign of future plenty, and the bride ate a quince, the symbol of fecundity. Sometimes the banquet took place at the house of the husband after the arrival of the wedding procession. Not until the bride entered the bridal chamber (θάλαμος, νυμφώι) did she unveil herself before her husband. The door was locked and guarded by a friend of the bridegroom ($\theta v \rho \omega \rho \delta s$).

Nuptial songs were sung on three occasions in connection with these ceremonies: at the wedding banquet, during the procession, and before the bridal chamber. Apart from the little used γαμήλιος, ήμέναιος is the generic term that covers all three parts of the ceremony and includes the specific epithalamium, which was circumscribed in time and place. This extension of the word ήμέναιος and the lack of explicit statements in ancient writers make it difficult to distinguish with precision the banquet song, the

¹ Cf. Pind. Pyth. 3. 17 ff. υμεναιων, άλικες | ola παρθενοι φιλέοισιν έναιραι | έσπερίαις ύποκοιριζεσθ' ἀσιδαίς, Apoll. Rhod. 4. 1160. Theokr. calls his Epithalamium of Helen (18) a ιμέναιος. In Soph. Antig. 813 οθθ' ίμεναιων . . . οῦτ' ἐπινιμφείος . . . ὅμνος, the first expression denotes the processional, the second the epithalamium. For ἐπιθαλάμιον (scil. μέλος or ἀσμα) the mase. form (scil. θμνος) is sometimes used, and sometimes the femin. (scil. ψδη). In Latin, epithalamium is sometimes used in the generic sense.

processional, and the epithalamium. Some scholars, without good reason, give the name ἀρμάτειον μέλος to the song sung during the procession. Concerning the banquet hymeneal we have no

definite information.² Sappho xviii. is a mythological allusion to the custom of wishing prosperity to the bridegroom on this occasion. Catullus 62 (surgere iam tempus, iam pinguis linquere mensas, l. 3) was sung when the banquet took place in the house of the bridegroom before the arrival of the bride.

The hymeneal that accompanied the wedding procession is attested as early as Homer in his famous description of the shield of Achilles, Σ 491 ff.:

έν τῆ μέν ἡα γάμοι τ' ἔσαν εἰλαπίναι τε, νύμφας δ' ἐκ θαλάμων δαΐδων ὑπὸ λαμπομενώων ήγίνεον ανα άστυ, πολύς δ' υμέναιος όρωρειν, κουροι δ' όρχηστήρες έδίνεον, έν δ' ἄρα τοισιν αὐλοὶ φόρμιγγές τε βοὴν ἔχον αἱ δὲ γυναῖκες ιστάμεναι θαύμαζον έπι προθύροισιν εκάστη.

This is the only reference to the hymeneal in Homer, though the poet elsewhere has occasion to mention or describe a marriage (δ 1 ff., ζ 28). It is noteworthy that he nowhere alludes to the religious element in the celebration of the rite. Hesiod, Shield 272 ff., imitates and expands the Homeric description:

τοὶ δ' ἄνδρες έν άγλαΐαις τε χοροίς τε τέρψιν έχον τοὶ μὲν γὰρ ἐυσσώτρου ἐπὰ ἀπήνης ήγοντ' άνδρὶ γυναίκα, πολὺς δ' ὑμέναιος ὀρώρει· τηλε δ' ἀπ' αἰθομένων δαΐδων σέλας εἰλύφαζε χερσὶν ἔνι δμωῶν· ταὶ δ' ἀγλαΐη τεθαλυῖαι πρόσθ' έκιον τησιν δε χοροί παίζοντες εποντο.

¹Cf. Eur. Or. 1385 and schol.

²Cf. Plut. Quaest. Symp. 4. 3. 2 ή δε γαμήλιος τράπεζα κατήγορον έχει τον δμέναιον μέγα βοώντα. Alkm. xxvi. may describe a wedding feast.

Neither these passages nor later sources give us any definite knowledge about the character of the

processional hymencal.

Concerning the epithalamium, however, our information is more satisfactory thanks to the fragments of Sappho and to the imitation by Catullus (62), which follows the Greek type. The epithalamium was the most important of the bridal songs but, though of great antiquity, is probably not so ancient as the march song. (It is difficult to follow Crosset, who is inclined to regard it as the creation of a relatively late age and not popular in origin like the other forms.) Though it was invariably song before the door or below the window of the bridal chamber, the manner of delivery seems to have varied con-The chorus consisted either of girls siderably. alone, or of girls and youths who danced and sang responsively. At times there was an alternation of the chorus with a single voice: the bride herself is represented by Sappho as taking part (ἀιπάρθενος έσσομαι 96, ηρ' έτι παρθενίας έπιβάλλομαι 102), and some of the songs were dramatic in tone.

In the amoebean song the maiden friends of the bride land her beauty, protest against the cruelty that separates her from her mother, chant the blessedness of the virgin state, heap reproaches on the bridegroom, or hold him up to ridicule, make fun of the porter who will not allow them to enter the thalamos,² and indulge in playful allusions to the new life of the bride. On the other hand, the band of youths defend and congratulate their fortunate com-

¹ Pind. Pyth. 3. 17 ff., Aisch. Prom. 556, Eur. I. T. 366, Catul. 61. Theokr. 18 is represented as sung by twelve Spartan girls, friends of Helen.

² Demetr de eloc. 117 says that the style of these reproaches in Sappho admitted words so prosaic as to make them seem unsuited to a chorus and the lyre.

rade, deprecate the condition of the "unprofitable virgin," and give expression to all manner of jests and jibes. Himerios, who had access to the entire book of Sappho's epithalamia, gives (1. 4) a florid description of the reception of the bride and the following ceremonies, but we get a better picture of the Greek original from the exquisite verses of Catullus.

Besides the epithalamium sung in the evening (the κατακοιμητικόν, lulling song), there was also the waking song (διεγερτικόν or ὅρθριον), which was rendered by a chorus of maidens and youths, or of maidens alone. Cf. Aisch. Frag. 43.

κἄπειτα δ' εἶσι λαμπρὸν ἡλίου φάος, ἔως ἐγείρω πρευμενεῖς τοὺς νυμφίους σὺν κόροις τε καὶ κόραις

and Theokr. 18, 56

νεύμεθα κάμμες ές ὅρθρον, ἐπεί κα πρᾶτος ἀοιδὸς ἐξ εὐνᾶς κελαδήση ἀνασχων εὔτριχα δειράν.

The refrain doubtless occurred in all three forms of the wedding song.¹ It is uncertain whether the

¹ Τμὴν & Τμέναιε, probably the usual form, does not occur before Theokr. (18. 58). We find Τμὴν Τμέναι & Aristoph. Pax 1332, Τμὴν & Τμέναι & Aves 1743, Τμὴν & Τμέναι & tvaξ Eur. Troad. 314, Τμὴν & Τμέναι Τμήν ib. 331, Τμὴν Τμήν Frag. 781. 14, where the choral may not be an hymenaios, but, as Mahaffy suggests, an ode to Aphrodite. With Τμὴν Τμέναιος Anth. Pal. 7. 407, cf. ὑμὴν ὑμέναιον ἀείδων Oppian Kyn. 1. 341 (as ἰὴ παιῆον ἀκούση Kallim. 2. 21). Catullus has O Hymenaee Hymen, O Hymen Hymenaee. The v of Τμήν, which form occurs only in the stereotyped formula, is long except in Eur. Troad. 331; that of ὑμέναιος, Τμέναιος is always short. In Latin the y of Hymen is anceps. The etymology of the word is disputed. Some refer it to Skt. syūman 'band,' 'strap,' 'chain,' making Hymenaios the god of the marriage bond (so Osthoff Morph. Unters. 4. 139); others derive it from √sū 'create,' 'bear' (cf. vlós). Fick suggests, without explanation, the division ὑμέ—ναιος.

name of the god gave rise to the appellative or whether it was derived from the burden. In the former case the Homeric use of the appellative would be later than that of Sappho, who is the first to mention the proper name, which she employs as a mesymnion between the lines (xxxiii.). The parentage of the god, who is, according to the older legends, the child of Apollo and of one of the Muses (Kalliope, Terpsichore, Kleio, Urania),1 also argues for the presumption that the god is merely a personification of the marriage hymn, and examples are not wanting of the creation of mythical personalities from obscure έπιφωνήματα (so Ialemos, Linos). On the other hand the relatively early use of the name in a stereotyped refrain might seem to make for the conclusion that Υμέναιος was originally a divine person (Saner in Roscher's Lexikon 1, 2802). The song took its name from the burden as in the case of the paian. In Attika and Argos, where lawful marriage was first established, Hymenaios became the subject of many legends at a later period. In Attika the story was current that he rescued a band of maidens who had been seized by pirates; and he was also represented as a beautiful youth who disappeared on his wedding day.2

The introduction of a mythological element gave a certain divine attestation to the present happiness: the transference of a human institution to the divine sphere, the picture of the marriage festivals of the gods and the heroes, such as Kadmos and Harmonia, Peleus and Thetis, or Menelaos and Holen, dignified the marriage of commonplace people.³

¹ The tradition that makes Hymenaus the child of Dionysos and Aphrodite is late.

² Cf. Pind. Frag. 139 6.

³ Zeus and Hera's bridal is introduced in Aristophanes' travesty, Aves 1741.

The joy of the festival was not unvaried by a note of sadness. Proklos tells us, though the statement probably holds true only of the later Attic songs, that the nuptial song contained expressions of longing for the youth Hymenaios, who had vanished never to return.

The delivery of the processional song and of the epithalamium was attended by dancing. The instrumental accompaniment of the processional was provided by the flute and the phorminx in the Homeric age. The flute was the usual instrument, but the pektis and syrinx were also employed; in accompanying the epithalamium the kithara was used. The Lydian mode was preferred both because it was better adapted to the range of youthful voices of either sex, and because of its tender character. Sappho may have used also the Aiolian and the Mixolydian.

Apart from the hexameter, a number of shorter verses were employed—logacedic tripodies (with anacrusus, = prosodiacs Aves 1731 ff.), tetrapodies, choriambics, etc.

The artistic hymeneal was merely an elaboration of the folk-song, and throughout its history stood in close connection with the latter. Homer, who first mentions the hymenaios, is in fact called a composer mentions the hymenalos, is in fact called a composer of epithalamia, and Hesiod was the author of the Epithalamium of Peleus and Thetis, a subject touched upon by Pindar (Nem. 5. 22 ff.) and taken over by the fictitious Thessalian poet Agamestor and by Catullus (63). Cf. Hes. Frag. 71: τρὶς μάκαρ Αἰακίδη καὶ τετράκις, ὅλβιε Πηλεῦ, κ.τ.λ. In the lyric age

¹Cf. Eur. I. T. 367 (flute), H. F. 11 (λωτός). Since $\pi d\mu$ -φωνος is used by Pind. only of the flute, $\pi a\mu \phi \dot{\omega} \nu \omega \nu \dot{\nu} \mu \epsilon \nu a \ell \omega \nu$ Pyth. 3. 17 will refer to the flute accompaniment. Kithara, flute, and syrinx, Eur. I. A. 1036; kithara, Dion. Halik. Ars Rhet. 4. 1.

only Dorians and Aiolians participated in the composition of the hymeneal. At Sparta, where the primitive custom of carrying off the bride by force survived in part, marriage songs were composed by the state-poet Alkman, and probably in hexameters. Leonidas in Anth. Pal. 7, 19 says

τον χαρίεντ' 'Αλκμάνα, τον διμνητηρ' διμεναίων κύκνον, τον Μουσών άξια μελψάμενον.

That the hymeneals of Alkman should have attracted the attention of a poet of the Alexandrian period as the most excellent of his lyrics, is a surprising testimony to their fame. But in the lyric period Sappho reigned supreme. Her bridal hymns surpassed those of all the earlier and later poets, and were famous throughout all antiquity. The exquisite Epithalamium of Helen that is included in the collection of the idyls of Theokritos and is almost certainly the work of that poet, is modelled only in part on Sappho. The absence of a marked lyric element points to its indebtedness to the Epithalamium of Helen by Sappho's younger contemporary Stesichoros.

Bacchylides represented the hymeneal as sung by Spartan girls at the wedding of Idas and Marpessa. The poem is either a dithyramb or an hymeneal.¹

Σπάρτα ποτ' έν [εὐρι χόρω]
ξαι θαὶ Λακεδα[ιμονίων]
τοιόνδε μέλος κ[όραι ἀδον,]
ὅτ' ἄγετο καλλιπά[ραον]
κόραν θρασυκάρ[διος "Ιδας]
Μάρπησσαν ἰο[πλόκαμον,]
ἀναξίαλος Ποσι[δᾶν]
ἴππους τέ οἱ ἰσαι [έμους ὁ γὰρ ἐλθῶν]
Πλευρῶν' ἐς εὐκτ[ιμέναν]
χρυσάσπιδος τἰὸ[ν "Αρηος] . . .

¹ Ken 20. The restorations are by Kenyon, Jobb, Wilamowitz, and Plast.

The epithalamium was less suited to the conventional social conditions of Athens than to the freer life of Lesbos. At the end of the Birds, Aristophanes gives us an hymeneal on the marriage of Peisthetairos and Basileia, which, in the arrangement of the verses and Basileia, which, in the arrangement of the verses and the anaphora, reproduces in part the Aiolian type. This burlesque is the oldest complete hymeneal song extant. In the Troades of Euripides (308 ff.) Kassandra sings a wild hymeneal in frenzied imagination of marriage with Agamemnon. Of the dithyramb entitled Hymenaios by Philoxenos only the opening verse is preserved ($\Gamma \acute{a}\mu\epsilon$, $\theta\epsilon \acute{\omega}\nu$ $\lambda a\mu\pi\rho\acute{o}\tau a\tau\epsilon$), which was sung by the poet as an unbidden guest at a wedding banquet at Ephesos. A dithyrambic Hymenaios by Telestes and a comedy of this name by Araros, the son of Aristophanes, are also reported. Eratosthenes may have composed a poem in distiches entitled Epithalamion. Of the two poems by Catullus, one (61), in honour of Junia and Mallius, is Roman rather than Greek, though there are touches that suggest a recol-Greek, though there are touches that suggest a recollection of the Hellenic models that inspire the other ode (62) throughout. Calvus and Ticida are quoted as authors of epithalamia, but Philodemos, the contemporary of Cicero, reports (de mus. 5) that in his time the art of composing this form of lyric had almost entirely disappeared.

DIRGES.

(THRENOS, EPIKEDEION.)

Like the nuptial ode, hymn, paian, and hyporcheme, the funeral lament had its roots in the folksong. Linos and Ialemos are numbered among the primitive minstrels no less than Hymenaios. In the two passages in which Homer pictures at greater length

the ritual of the dirge, the poet has preserved a reminiscence of an established usage which antedates the last books of the *Iliad* and *Odyssey*. The description of the lament over the body of Hektor (Ω 720 ff.) is difficult to follow in detail and is no doubt more or less an idealization of the primitive folk-song unincumbered by the rude όλολυγμός that characterized the actual scene. At the laying out of the hero the 'leaders of the dirge' take their places by the bier and sing their dolorous songs, while the women wail antiphonically a distribution of parts that recalls the kommatic threnoi of tragedy. In addition to the songs of the hired threnodes, which were probably of a fixed type, and the responsive lamentations of the chorus, solos are sung by Andromache, Hekabe, and Helen, and the whole body of mourners wails in accord. In the Odyssey (ω 60 ff.) the nine Muses sing in turn over the corpse of Achilles, while Thetis, the Nereids, and the Achaians join in the refrain. Pindar (Isthm. 8. 64) speaks of the πολύφαμος θρηνος on this occasion 1

Apart from the games that were celebrated in honour of a dead hero, the funeral ceremonies of the Homeric age were retained by the power of religious conservatism far down into the classical period. After the body of the deceased had been anointed, it was clothed in white linen and crowned with flowers. On the second day there ensued the solemn laying out $(\pi p \circ \theta \epsilon \sigma is)$ on a couch that was covered with branches. The corpse was placed in the vestibule with the feet turned towards the door. The ceremony was witnessed by the relations of the deceased and by the friends that were invited to participate in the rite; and this company, together with the women of the family and the maid-servants

¹ Cf. also Σ 51, 314.

who were stationed about the corpse, raised the song of lament. Sometimes in the later period singers of either sex were specially engaged for the occasion. The singing was responsive: first the men, then the women; while the refrain was wailed by the entire company. The carrying-out $(\epsilon \kappa \phi o \rho a)$ of the body in the early morning, the men preceding, the women following, the bier, was also an opportunity for renewing the formal lamentation.

Other occasions of singing the threnos may have been the days—the third and the ninth—sacred to the cult of the dead, and on which offerings were made at the grave; and at the banquet (περίδειπνον) which was set out after the house of death had been purified. At Athens offerings were again made and another funeral meal prepared on the thirtieth day after the burial. The threnoi were preserved in the family of the deceased and repeated from year to year as an anniversary office at the νεκύσια.

Besides threnos, the general term for 'dirge,' there were current various other analogous words, between which it is impossible to draw sharp distinctions. Some of the laments in question were rarely if ever sanctioned as formal divisions of the lyric art. The $\partial \lambda \phi \nu \rho \mu \delta s$, $\partial \delta \nu \rho \mu \delta s$, and $\partial k \tau \delta s$, for example, are less to be regarded as separate species of the threnody than as names for the 'keening' of the mourners whose purpose was to excite the feelings and arouse

¹ θρήνων σοφιστής; Καρίναι (θρηνωδαί μουσικαί).

 $^{^2}$ Cf. Eur. Andr. 93 ff. έμπέφυκε γὰρ | γυναιξὶ τέρψις τῶν παρεστώτων κακῶν | ἀνὰ στόμ' ἀεὶ καὶ διὰ γλώσσης ἔχειν.

³ In Keos lamentation was proscribed on this occasion, and men were forbidden to observe any period of mourning. Cf. I. G. A. 395 A and on Bacchyl. p. 382. At Sparta too lamentation was restricted. At Athens excessive indulgence in the outward signs of grief must have been common in Plato's time (Laws 800 d). The philosopher also complains (ib. 700 B, D) that the poets of his day confounded dirges with hymns.

compassion. When they did assume a literary form, they were generally absorbed by the elegy. The iάλεμος (iήλεμος), which takes its name from the cry iá (iή), was an extravagant improvised lament and probably, in its origin, of an Oriental type. That the funeral lament was early cultivated under this name is clear from the fact that Ialemos appears in Pindar as a distinct personality, the son of Apollo and Kalliope. At a later period láλεμος was used as an equivalent of threnos (cf. Theokr. 15. 98). Some part of these various forms of funeral lyric may have influenced the style of the tragic laments,

particularly the κομμοί.

The classical age did not attempt to distinguish between the several species of the threnody. In Alexandrian and Roman times, however, scholars were at a loss to distinguish between the threnos and the epikedeion, one of the species of melic that is enumerated by Proklos, and which did not, I believe, gain any currency before the Alexandrian period. There is general agreement that both threnos and epikedeion contained a laudation of the deceased The dirge is in fact only a form of the enkomion, and its eulogistic character in the lyric age is probably due to the influence of Simonides. The epikedeion seems to have been the song at the laying-out, while the threnos was not circumscribed in time, that is, it might be sung before the burial, after the burial, and at the anniversaries.

¹ Homer is said to have bewailed his blindness in an δλοφιρμός.

² Alsch Choeph. 424; cf. also Suppl. 115, Eur. H. F. 109, Suppl. 281, Lucian Pseudol. 24 (ιαλέμων ποιηται) byιος was also used for θρήνος, Soph. Frag. 575, Ion 12.

^{*} ἐπικήδειος ψδή Eur Troad. 514, Plato Laios 800 E. The substantive ἐπικήδειον (scil μέλος οτ ἦσμα) is late. There is constant variation between -ειον and -ιον.

The foregoing distinction is that adopted by Proklos 247, Et. Mag. 454. 50, Et. Gud. 200. 30 (from Didymos?), Servius on Verg. Ecl. 5. 14, Eust. Od. 1673. 48, and in part by Tryphon p. 80 (ἐπικήδιον . . . τὸ ἐπὶ τῷ κήδει θρηνος δὲ τὸ ἐν $\dot{\psi}\delta\hat{\eta}$). If it is applied strictly to the passage in Homer, the threnoi over the bodies of Hektor and Achilles are properly epikedeia. Some of the ancients ignored the epikedeia entirely, while others defined them as laudations of the dead accompanied by a moderate expression of grief. Aristokles of Rhodes, a grammarian of the latter part of the first century B.C., regarded both the threnos and the epikedeion as unrestricted in the time of delivery. Cf. Francke Callinus 125 ff., Bapp in Leipz. Stud. 8. 134 ff. The extant fragments that bear the name epikedeia are few in number and all point to the elegiac form. The tone is also that of the elegy and the poems are commemorative rather than expressions of immediate and personal grief; though Parthenios (in the first century B.C.), in addition to epikedeia addressed to other persons, composed one on the death of his wife. Hesiod's epikedeion' to Batrachos is a figment. Epikedeia by Melanippides are not to be inferred from Plut. de mus. 15. Plutarch uses the word more than any other writer, and in his vocabulary epikedeion means nothing more than epigram. He reports an epikedeion by Euripides on the Athenians who fell at Syracuse (Nic. 17), another on the loss of some Spartans (Pelop. 1), and one on Pindar (1020 A).

The connection between the dirge and the elegy was of ancient date. During the earlier part of the lyric period the latter attained the greater importance because of its more intimate association with the epic. It was not till the extension of the Dorian choral lyric throughout Greece in the sixth century that the melic dirge came into prominence, and even in that and the following period the threnos was rivalled in importance by the elegy. The more private character of the funeral lament withdrew it from publicity, though I venture to believe that the threnos emphasized the merits of the deceased as much as it gave expression to a grief that would be sacred to his kinsmen; while the threnetic elegy, though not excluding the element of laudation, was not sung at funerals, and was intended, at least in the time of

Simonides, to serve as a funereal epitaph. Still the difference was mainly one of form and delivery rather than of contents. Elegos was used in Attic as an

equivalent of threnos.

The artistic threnos was a choral song unattended by the responsive lamentations and monodies that formed a part of the Homeric lament. When it was designed to contribute to the splendour of the funeral of a prince, the spectacle produced by a large chorus clad in black must have been magnificent. A stately dance augmented the solemnity of the occasion. The balanced grouping in strophe, antistrophe, and (possibly) epode, gave an effect of calmness and dignity. The Greek sense of proportion and moderation in the expression of grief debarred all recourse to the excited forms of the ἀπολελυμένου μέλος; nor did any poet ever adopt the passionate rhythms of the dochmiac class.

The flute was invariably used to accompany the words, which were sung either in a low or in a high key. The flute was originally employed solely to give expression to lament, and auletic dirges (νόμοι θρηνητικοί, ἐπικήδειοι—on the Python, ἐπιτίμβιοι)

were common at an early period.

The mode was the plaintive Lydian (querulus Lydius modus), which, according to Plato, awakened the θρηνφδες καὶ φιλοπενθες temper of the spirit. The philsopher also mentions the pathetic Mixolydian and Syntonolydian (i.e. the Hyperlydian) as suited to the character of the threnos. Perhaps Pindar² also used the Dorian, which was common in the laments of tragedy.

¹ αυλός επικήδειος Suid. 8 v. Ελεγος. The expression is designedly free in Aisch. Agam. 990 άνευ λύρας ὑμνφδεί θρήνον Έρινός

³ Ol. 14, Nem. 4 contain references to death and are both Lydian.

With respect to the metres adopted in the early threnodies, it is probable that the use of hexameters by Euripides in Androm. 103 ff. represents an archaic established usage that gradually gave way to the elegiac distich. The melic threnodies of Pindar are composed in dactylo-epitrites, those of Simonides in the more pliant logacedics. Ionics were also suited to the spirit of the threnos.¹

For the wild expression of passionate lament that was natural to a more primitive state of society, there was substituted in the lyric age an ennobling and purifying song that released the mourner from too close an engagement with his grief. The story of the sufferings even of the demi-gods and of the other heroes of the popular faith might assuage the sorrow of the afflicted and direct their thoughts into other channels. The lyric age had, however, apart from the clarified doctrines of the Orphic and Pythagorean sects and of the Eleusinian mysteries, of which Pindar is the interpreter, but little consolation to offer to the living as to the welfare of their dead.2 Stesichoros even says that all lament is vain. In the popular belief of the lyric age the only real life consisted in the union of soul and body; the only bond that connected the dead with the living was the pious memory of the departed; the only reward of virtue and noble deeds, the poet's praise, whose faint echoes might reach the dull ear of death. The heroes might be translated to heaven, or retain in Hades a semblance of their power on earth, but for the common man the life beyond the grave knew nothing of Even for the heroes of Thermopylai happiness.

¹Cf. Schol. Aisch. *Prom.* 128, and *Pers.* 694 ff., 700 ff., Wilamowitz regards as ionics lines 948 ff. in the latter play, and also the lament over Alkestis and the prayers of the seven Argive mothers.

² Cf. Rohde Psyche 490 ff.

Simonides cannot picture an eternal life of future blessedness. Immortality is only on this side the viktos θάλαμος. Scarcely any lyric poet touches upon the cult of departed spirits. But with all the lamentation over the pain of life, its brief span, its toil and trouble, the inevitable end, that dominates the tone of the Greek lyric outside of Pindar, there still remained the conviction that the good and the evil of life was to be borne with tranquility and with a stout heart. The linguishess of the Ionian lyric is, furthermore, a traditionary poetical feature rather than the deliberate expression of a theory of life.

Whether or not Simonides had a predecessor in Stesichoros, it is certain that the Keian poet first developed the artistic form of the threnos by assimilating it to the genius of the Doric style. With all his tenderness and power to speak to the heart, Simonides' view of life is filled with gloom; the only comfort that he vouchsafes to the bereaved is that all are bondmen to the common master Death. The pessimism of the sophist unites in him with the pessimism of the Ionian lyrist. Perhaps it was in a dirge that he set forth the paradoxical doctrine that the soul does not desert the body; it is the body that quits the soul at death. With him the threnody attained its perfection. The pathos of his songs gave them a celebrity that ensured his fame even in Roman times (Ceae nenine, maestius lacrimis Simonideis). He was commissioned to compose threnoi on Skopas, prince of Krannon, who together with his retainers was overwhelmed by the falling of his palace, Antiochos, an Aleuad of Larissa, and Lysimachos of Eretria. The lines on Danae, if a portion of a dirge, proves the poet's unique mastery of this form of choral song; but it is more probable that the fragment is from a dithyramb.

¹ Letters of Phalaris 21; cf. Aristeid, 1, 127.

Pindar alone did not attempt to offer consolation or awaken commiseration by lamentation over the wretchedness of existence. Rolling back the curtain that hides the life beyond he consoles the stricken with a picture of the progress of the soul through the aeons and of the joys of paradise. Pindar alone grasped the full meaning of the relation of death to life. The soul is to him immortal because divine, and its destiny is endless felicity or endless pain. After death, men receive the just awards of virtue or of impiousness. Rising above the transitoriness of life he contemplates with sublimity and calmness the purgation of the spirits of just men until they are released from all taint of evil. An entire book of his threnodies is reported, but Hippokrates of Athens, the brother of Kleisthenes, is the only person known to us as the subject of a funereal ode. Probably his dirges were intended exclusively for the anniversary festivals. The second *Isthmian* was called a threnos by some of the ancients because the poem was sent to the son of the dead victor.

Timotheos is credited with a $\theta\rho\hat{\eta}\nu$ os τ o \hat{v} 'Οδυσσέως.

See Gomperz Mitteil. aus Papyrus Rainer, 1. 84-88.

The threnos is often mentioned by the tragic poets, some of whose choral songs recall the tone of the lyric dirge.1

PARTHENEION.

We now pass to that class of melic poetry which embraces choral songs containing both a sacred and a

¹ Cf. Aisch. Agam. 991, 1322, Choeph. 335, Soph. O. K. 1751, 1778 (after the passing of Oidipus), Eur. Andr. 103, Suppl. 88 and foregoing, Elektr. 112, Helen 166, Rhes. 976 and often in Eur.

secular element. The partheneion, or virginal song, includes the following division of the daphnephorikon, but excludes the hymn and the epithalamium, though

both were occasionally sung by girls alone.

The cultivation of virginal choruses was restricted to Dorian countries. At Athens and in Ionian lands the public sentiment that enjoined seclusion upon women would have regarded their official appearance as members of a civic chorus in the musical and religious festivals as a violation of social convention and decorum. It was different at Sparta. In Lakedaimon maidens not only witnessed the gymnastic exercises of the other sex; they themselves participated in contests of running? and throwing the quoit and spear in the presence of men. They were trained in the arts of singing and dancing, and bore a conspicuous part in the musical contests. They were regarded as members of the state; their patriotism and heroism was not less marked than that of the men; and the homage accorded them was as much a tribute to their grace and beauty the women of Lakedaimon were celebrated for their loveliness—as an acknowledgment of their position as the future Though Spartan mothers of a race of warriors.

¹ The accent varies between παρθενείον (cf. παρθενήκος and παρθενείω; ἀνδρεῖος, γυναικεῖος) and παρθένειον (scil. μέλος or ἄσμα). The distinction set up by some of the ancients (cf. schol. Aristoph Aves 919) between παρθένεια, songs sung by virgins, and παρθενεία, songs sung in honour of virgins, is ill-founded. The forms παρθένιον (perhaps an hypokoristic formation) and παρθένιος (scil. φδή) also occur. Nothing can be made of the statement in Athen. 14. 631 n that the parthenera are ἀποστολικοί. The definition might possibly suit the daphnephorika.

⁹Cf. Theokr 18, 39. The name of these races was Endriones, Some modern critics find in Alkm. iv. 58 ff a reference to the running-races.

^{*}Some of the Spartan dances for girls were the oppos, sissans, the Karyatid dance.

women took part in the festivals of Dionysos, it was the festivals in honour of Hera, Artemis, and Apollo that afforded the girls of Sparta the chief opportunities to render homage to the gods. In Epizephyrian Lokris the freedom allowed to women made it not unseemly for them to sing hymns of thanksgiving because of the success of Hieron's arms (Pind. Pyth. 2. 19). At Delphi a chorus of maidens saluted Eurylochos, the leader in the Sacred War.

At Delos too girls took part in the state service of Apollo by singing hyporchemes. The partheneion was, however, radically different from that species of lively mimetic song and dance. In many respects it recalls the prosodion, and processional songs sung by a chorus of girls in approaching the altars of the gods are in fact entitled to the name partheneia. But the virginal song was not always employed in solemn pomps like the prosodion, nor was its contents identical with that stately song of devotional entreaty.

Together with the worship of the gods, which found expression in myths significant of their power, in legends of the demi-gods consecrated by the local cult, or in tales of the heroes and heroines of the epic, there was an element devoted to the secular side of life. The grave severity of the religious service was relieved and the spirit of the song accommodated to the character of the chorus. The girls who chant the praises of the gods or heroes become themselves the recipients of the homage of the poet. The contents of the song was thus of a heterogeneous character: the objective religious element was strangely blended with a highly personal lyric.

The song was always attended by the dance, though it is uncertain whether at times a supernumerary body of dancers did not perform their part while the chorus ceased its own orchestic evolutions. Some of the dance-figures must have been of a highly original

character if the title Kolymbosai (the divers) given to one of Alkman's compositions refers to the manner of dancing. The music was furnished by the flute, though the kithara was possibly also employed. The mode was the Dorian, which must have relaxed something of its stateliness to suit the gentler form of the choice. Recourse may have also been had to the softer Lydian. Some of the partheneia may have

been sung at night.

With Alkman, its creator, the virginal song attained the summit of its excellence. Of the extant fragments that represent all that is preserved of at least one book, only one has been handed down in a fairly complete condition, and it is our chief source of information regarding the style and mode of presentation in the archaic period. This poem (iv.) is distinguished by a highly dramatic element; in vithe chorus addresses the poet—a privilege not accorded to it by Pindar—, or the latter speaks in his own person to the whole body of singers or singles out individual members as the recipients of his gallantry and tenderness. The chorus alludes to the leaders of their band, whose personal attractions they celebrate with winsome artlessness.

Whether his successors in the cultivation of the partheneion adopted with equal grace Alkman's exquisite felicity in combining the human with the divine portion of the virginal ode, is unknown. After Alkman there is a gap 2 until we come to Simonides, whose Frag. xxxii is the only bit that recalls the 'graceful Alkman.' Pindar composed no less than three books, two of which were probably intended for the usual cult, while a third, which bears the strange title κεχωρισμένα παρθενείων, may have dealt with

ι παρθένιοι αθλοί Pollux 4. 81.

²I see no reason for placing Alka, os among the writers of partheneia (Boeckh),

extraordinary occasions. Many scholars think that the daphnephorika were here included. Some of the partheneia of the Theban poet were in honour of Apollo, the leader of the Muses, others were dedicated to Pan, σεμνᾶν Χαρίτων μέλημα τερπνόν (Frag. 95), the god that was especially honoured in the family of the poet. Of the style of Pindar's partheneia we learn almost nothing from the extant remains, but Dionysios gives us the interesting information that, though the virginal odes preserved the nobility and gravity of the austere and archaic diction characteristic of Pindar, they were essentially different from all the other works of the poet. Bacchylides is reported to have written partheneia, but nothing has survived. Possibly the fragment of Telesilla and Korinna iv. may be added to the scanty list.² Christ would compare, as an example of the spirit of the partheneion, the Doric song at the end of Aristophanes' Lysistrata. The Carmen Saeculare of Horace is a partheneion only in the fact that it was sung by girls; and the like will hold true of the virginal song composed by Livius Andronicus after the appearance of a portent at Rome.

The metres of the partheneia are logacedics, dactylic hexameters and shorter dactylic verses, anapaests, etc.

DAPHNEPHORIKON.

This form of the virginal ode was sung in connection with the Apolline festival of the Laurel-branch in Boiotia and at Delphi. The Boiotian ceremony

¹Bergk placed here the odes to Pan and even the eleventh Nemean.

² Blass would add Mel. Adesp. 139 because of τὸ δὲ παρθένος ἄεισ' ἀγλαὸν μέλος παρθενηΐας ὁπὸς εὐηράτω στόματι πέραναν. Bergk took the fragment to be part of an epinikion.

was of immemorial antiquity and was even referred to the time of the first settlement of the land by the Aiolians who left their home at Arne and took possession of Thebes; and Herakles himself is said to have been the daphnephoros of Apollo. It was celebrated every ninth year by a procession to the temple of Apollo Ismenios. The priest, who was chosen for a year, at least in the time of Pausanias (9. 10. 4), was a noble youth of beautiful form, both of whose parents were alive. As daphnephoros, bearing the holy bough and wearing a crown of gold, he led the procession, though his nearest kinsman walked in front of him carrying a staff of olive-wood covered with laurel and decorated with globes and garlands symbolical of the sun, moon, stars and the days of the year. Behind the priest came a band of maidens bearing boughs and singing chorals. At Delphi the daphnephoros was saluted by choirs of girls on his return from Tempe, whence he brought a bough of sacred laurel every nine years. The festival of the daphnephoria was also held in Thessaly (S. G. D.-I. 372) and at Athens, but there is no record of partheneia in connection with the ritual in either place.

No fragments exist of the daphnephorika of Pindar,
whose son once held the office of laurel-bearer. Whether Alkman or Konniar composed songs for the festival is uncertain. In Boiotia there were also songs called tripodephorika.

OSCHOPHORIKON.

Nothing remains of this form of prosodiac melic, which was sung at the Attic vintage festival of the $\mathring{\omega}\sigma\chi \circ \phi \acute{\rho}\iota a$ (from $\mathring{\omega}\sigma\chi \eta$, a vine branch full of grapes).

¹ The ceremony is described at length in Proklos 247 (translated in Smith's *Dict. Antiq.* 1. 597).

The chorus proceeded from the temple of Dionysos at Athens to the shrine of Athena Skiras at Phaleron. The elaborate ritual is described by Plut. Thes. 23, Proklos 249 (Smith Dict. Antiq. 2. 303). The dancing was peculiar and resembled that which was usual in the Bacchic cult.

VOTIVE SONGS (EUKTIKA).

Under this title, which is probably later than the Alexandrian age, are included petitions addressed to the gods for the bestowal of some favour either upon the poet or upon a friend. In all probability they lauded the beneficence of the gods and described the worthiness of their petitioner. None of the Greek lyrics is ascribed to this class by the ancient writers, but it is possible that they would have included under this designation such poems as Sa. i., xlii., Anakr. ii., many of the so-called kletic hymns (p. xxxii.), and the κατευχαί of Simonides.

¹ It appears in Pollux 4. 53, Proklos, Anth. Pal. 1. 118. Menand. (Rh. Gr. 3. 333 Sp.) speaks of εὐκτικοὶ ὅμνοι.

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SKOLIA.

ILGEN: EKOAIA hoc est carmina convivalia, Jenae 1798. HALL-STRÖM: De scoliis Graecorum comment. academ., Londini Gothorum 1827. GRIM: Prolusio scholastica de scoliis Graecorum, Dordraci 1839. Koester: Comment. de scoliis, fasc. 1, Flensburg 1846; see under Folk-Songs. A. F. Ribbeck: Ueber die Tafelgesänge der Griechen, Berl. 1848. Runck: De scoliorum origine et usu, Berol. 1876. Engelbrecht: De scoliorum pocsi, Vindob. 1882. Reitzenstein: Epigramm und Skolion, Giessen 1893. Wilamowitz-Moellendorff: Die attische Skoliensammlung in Aristotles und Athen, 2. 316 ff., Berl. 1893.

STESICHOROS.

KLEINE: Stesichori Himerensis fragmenta, Berol. 1828. WELCKER: Stesichorus (1829) in Kl. Schr. 1. 148 ff. BERNAGE: De Stesichoro lyrico, Lutet. Paris. 1880. SEELIGER: Die Ueberlieferung der griech. Heldensage bei Stes. 1, Meissen 1886. CRUSIUS: Stesichoros und die epodische Komposition in der griechischen Lyrik in the Commentat. philologae in honour of O. Ribbeck, Leipz. 1888.

TELESILLA.

NEUE: De Telesillae Argivae reliquiis comment., Dorpati 1843.

TELESTES

See under Philoxenos.

TERPANDER.

LOEWE: De Terpandri Lesbii aetate comment., Halis 1869. SITZLER: see under EUMELOS.

TIMOKREON.

BOECKH: De Timocreonte Rhodio (1833) in his Kl. Schr. 4. 375, Leipz. 1874. G. HERMANN: in his Opusc. 5. 198, Lips. 1834. AHRENS: in his De Graecae linguae dialectis, 2. 477 ff.; R. M., 2 (1843) 457 ff. ENGER: De Timocreontis Rhodii carmine a Plutarcho servato, Posen 1866.

TIMOTHEOS.

See under PHILOXENOS.

ABBREVIATIONS.

A. J. P - American Journal of Philology,

B. C. H. -Builetin de Correspon lance Heller ique Carin, pop. - Carmina popularia in Bergk's Lyrici.

Cauer Caner s Delectus inscription... Graecarum propter dialectum memorab...um.

C. I. A. —Corpus Inscriptionum Atticarum.
C. I. G. —Corpus Inscriptionum Graecarum

C. R. Classical Review, Hymn - Homene Hymn.

I. G. A. Inscriptiones Graecae antiquissimae.

Jahrb. — Jahrbucher für classische Philologie.

J. H. S. Journal of Hellemo Studies.

Kabel - Kaibel's Epigrammata Graeca ex lapidibus confecta.

L. and S. = Laddell and Scott's Greek Lexicon.

Mnem. Muemosyne
Mus, ital. - Museo italiano.

Penthim. - Penthemmeral or penthemimeres.

Phuol. - Parlologus.

R. M. Rheinisches Museum.

S. G. D.-I. -Sammlang der griechischen Dialekt-Inschrifton.

The melic fragments not included in the text but referred to in the notes, and the fragments of the elegiac and implic writers, are cited in Arabic numerals following the order of Bergk. The fragments with Roman numerals are those of the text. Pindar is a ted from Bergk, the scenic poets from Dindorf, the tragic fragments from Nauck, the comic fragments from Kock. The fragments of Bacchylides follow Kenvon's numbering; and Arabic numerals are used in citing from omitted portions of odes that have been included in this edition. Hephaistion is cited by the pages of Westphal.

mdicates words omitted by the writer of a MS.

[] indicates omitted letters or words which were probably found in the MS. or MSS.

In the text of Alkman iv. and of Bacchyhdes i.-x., the brackets are used to denote only those lacunae of the papyrus which are of some length or open to doubt. In the case of the latter poet, all emendations not specially referred to other sources are due to Kenyon.

exhii

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GREEK MELIC POETS.

EUMELOS.

ΠΡΟΣΟΔΙΟΝ ΕΙΣ ΔΗΛΟΝ.

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÷	_		∸	∸ ∪ ∪	- - -	
		àρ 'Ιθωμο Θαρὰ καὶ		•	λετο Μῶσ ἔχωσα.	ra

TERPANDER.

I.	(1).1	EIΣ	$\Delta IA.$
			_

Ζεῦ πάντων ἀρχά, πάντων άγήτωρ, Ζεῦ, σοὶ πέμπω ταύταν υμνων άρχάν.

ΙΙ. (2). ΕΙΣ ΑΠΟΛΛΩΝΑ.

'Αμφί μοι αδτε ἄναχθ' ἐκαταβόλον ἄειδ', δ φρήν.

Eumelos—1. Μῶσα Führer: μοῖσα. 2. ἔχωσα Hiller: ἔχουσα. TERPANDER—Ι. 3. πέμπω (σπένδω Bergk).

ΙΙ. έκατηβόλον. ἄειδ' ω : ἀοιδέτω Suid. A; ἀειδέτω Suid. B.

¹ The numerals in parentheses give the order of the Fragments in Bergk. Œ

ΙΙΙ. (3). ΕΙΣ ΑΠΟΛΛΩΝΑ ΚΑΙ ΜΟΥΣΑΣ.
Σπένδωμεν ταῖς Μνάμας
παισὶν Μώσαις
καὶ τῷ Μωσάρχφ
Λατῶς υἱεῖ.
IV. (4). ΕΙΣ ΔΙΟΣΚΟΥΡΟΥΣ.
³Ω Ζηνδς καὶ Λήδας κάλλιστοι σωτῆρες.
V. (5).] THE SEVEN-STRINGED PHORMINX.
Σοὶ δ' ἡμεῖς τετράγηρυν ἀποστέρξαντες ἀοιδήν
έπτατονφ φόρμιγγι νέους κελαδήσομεν υμνους.
VI. (6). SPARTA.
Ένθ αἰχμά τε νέων θάλλει καὶ μῶσα λίγεια
καὶ δίκα εὐρυάγυια, καλῶν ἐπιτάρροθος ἔργων.
ALKMAN.
I. (1). EXORDIUM OF A PARTHENEION.
・・・・・・・・

TERPANDER—III. 1. μνάμαις. 2. μούσαις. 3. μουσάρχφ. 4. Λατοῦς ΑΟ; Λητοῦς SC.

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς αἰενάοιδε μέλος νεοχμὸν ἄρχε παρθένοις ἀείδην.

II. (9). THE DIOSKUROI.

Κάστωρ τε πώλων ωκέων δματήρες, ἱππόται σοφοί, καὶ Πωλυδεύκης κυδρός

III. (16). A MAIDEN'S OFFERING TO HERA.

Καὶ τὶν εὖχομαι φέροισα τόνδ' ἐλιχρύσω πυλεῶνα κἤρατῶ κυπαίρω.

IV. (23). PARTHENEION.

Alkman—I. 2. αλèν ἄειδε Plan. Schol. An. 3. νεωχμόν Plan. Par. 2916, cf. Erotian 262; παρσένοις αιειδεν Prisc.; καλ ἄειδε Plan.

II. 1. δαμάντορες Α; ταχέων δμητήρες Schol. κ 513; έλατήρες ib.; έλατήρε Eust. 1667. 34. 2. Πολυδεύκης.

ΙΙΙ. 2. πυλεω Α. 3. ακηράτων Α. κυπερω Δ.

(Seven verses missing.)

[τὸν ἔκτανε] Πωλυδεύκης. στρ. α΄ Ρ. Ι. [οἶον οὖ] Λύκαιθον ἐν καμῶσιν ἀλέγω, [ἀλλ'] Ἐναρσφόρον τε καὶ Σέβρον ποδώκη, [Βωκόλο]ν τε τὸν βιατάν, [Ἡποθῶ]ν τε τὸν κορυστάν, Εὐτείχη τε, Γάνακτά τ' ᾿Αρήϊον, [Ἦκμον]ά τ' ἔξοχον ἡμιθίων.

[καὶ στρατω] τον άγρέταν στρ β'. [Σκαῖον] μέγαν Εὔρυτόν τε, ["Αρεος ἀν] πώρω κλόνον IO [Αλκωνά] τε τως ἀρίστως [ἄνδρας ού] παρήσομες. [κράτησε γ] αρ Αίσα παντων [καὶ Πόρος,] γεραιτάτοι θ_{i} $\hat{\omega}_{i}$ $\hat{\omega}_{i}$ $\hat{\omega}_{i}$ $\hat{\omega}_{i}$ $\hat{\omega}_{i}$ $\hat{\omega}_{i}$ $\hat{\omega}_{i}$ $\hat{\omega}_{i}$ 15 [μήτις ἀνθ]ρώπων ές ώρανδν ποτήσθω, [μηδέ πει]ρήτω γαμην τὰν 'Αφροδίταν, [Κυπρίαν] ἄνασσαν, ή τιν' [ήνειδ] η παίδα Πόρκω [είναλίω. Χά]ριτες δε Διδς δόμον 20 [εἰσβαίνου]σιν ἐρογλεφάροι.

ΑLΚΜΑΝ—ΙV. 2. Λύκαισον. καμοῦσιν. 7. ἡμισίων. 8. ἀγρόταν. 18. τινα scriptio plena. 19. ἡυειδη Crusius.

(Twelve verses mutilated.) ἄλαστα δὲ

35 εργα πάθον κακά μησαμένοι.

P. II.

στρ. δ'.

έστι τις θιῶν τίσις.
δ δ' ὅλβιος, ὅστις εὖφρων αμέραν [δι]απλέκει ἄκλαυστος. ἐγὼν δ' ἀείδω

40 'Αγιδώς τὸ φώς' ὁρώ

45

F' ωτ' άλιον, δνπερ δμιν

'Αγιδώ μαρτύρεται φαίνην ' έμε δ' οῦτ' έπαινην

ούτε μωμήσθαι νιν ά κλεννά χοραγός

ούδ άμως έη· δοκεί γαρ ήμεν αὐτα ἐκπρεπης τως, ωπερ αι τις ἐν βοτοίς στάσειεν ιππον παγον ἀεθλοφόρον καναχάποδα

τῶν ὑποπετριδίων ὀνείρων.

50 ἢ οὖχ ὁρῆς; ὁ μὲν κέλης Ἐνετικός ὁ δὲ χαίτα τὰς ἐμᾶς ἀνεψιᾶς Ανησικόρας ἐπανθεῖ.

'Αγησιχόρας έπανθεί χρυσός ως ακήρατος'

55 τό τ' ἀργύριον πρόσωπον — διαφάδαν τί τοι λέγω;

Αγησιχόρα μέν αὕτα. ά δὲ δευτέρα πεδ' 'Αγιδών το Γείδος ἵππος Εἰβήνψ Κολαξαίος δραμείται. ταὶ Πελειάδες γὰρ δμιν

60 ταὶ Πελειάδες γάρ άμιν

IV. 35. πάσον. 41. ρ'. ὤιτε corr. to ὤτε. 43. φαίνεν. 44. μωμέσθαι. 45. δοκέει. 46. ὤιπερ. 51. ἐνὲτικός.

στρ. ϵ'.

'Ορθία φαρος φεροίσαις νύκτα δι' άμβροσίαν ατε σήριον αστρον άνειρομέναι μάχονται.

οὖτε γάρ τι πορφύρας στρ. ζ. τόσσος κόρος ώστ' άμύναι, 65 οὖτε ποικίλος δράκων παγχρύσιος, ούδὲ μίτρα Λυδία, νεανίδων ἱανογλεφάρων ἄγαλμα, P. III. ούδε ταὶ Ναννώς κόμαι, 70 άλλ' οὐδ' 'Αρέτα θιειδής, ούδε θυλακίς τε καὶ Κλεησιθήρα, ούδ ές Αίνησιμβρότας ένθοίσα φασείς. "'Ασταφίς τέ μοι γένοιτο καὶ ποτιγλέποι Φιλύλλα 75 Δαμαρέτα τ' έρατά τε Γιανθεμίς" --άλλ' 'Αγησιχόρα με τηρεί.

στρ. η΄.

οὐ γὰρ ἁ καλλίσφυρος
'Αγησιχόρα πάρ' αὐτεῖ,

80 'Αγιδοῖ δ' ἔκταρ μένει,
θωστήριά τ' ἄμ' ἐπαινεῖ;
ἀλλὰ τῶν εὐχάς, θιοί,
δέξασθε· [δι' ἃ]ν γὰρ ἄνα
καὶ τέλος χοροστάτις.

85 εἴποιμί κ', '' ἐγὼν μὲν αὐτὰ
παρθένος μάταν ἀπὸ θράνω λέλακα
γλαύξ — ἐγὼν δὲ τῷ μὲν 'Αώτι μαλίστᾳ

ΑLΚΜΑΝ—IV. 61. δρθρίαι corr. to δρθίαι. 71. σιειδής. 72. Συλακίς. Κλεησισήρα. 76. Ίανθεμίς. 82. σιοί. 86. παρσένος.

 $\sigma\tau\rho$. θ' .

άνδάνην έρω πόνων γαρ
αμιν ιάτωρ έγεντο —,
90 έξ 'Αγησιχόρας δε νεάνιδες
[εἰρ]ήνας έρατας έπέβαν."

τῷ τε γὰρ σηραφόρῳ
αὐτῶς ἔ[αδεν] μέγ' [— =]
τῷ κυβερνάτα δὲ χρὴ
95 κήν νᾶ μάλ' [ἀἴεν] ὤκα.
ἀ δὲ τᾶν Σηρηνίδων
ἀοιδοτέρα μὲν [οὐχί],
θιαὶ γάρ, ἀντὶ δ' ἔνδεκα
παίδων δεκ[ὰς οῖ' ἀεί]δει.
φθέγγεται δ' [ἄρ'] ὧτ' ἐπὶ Ί

100 φθέγγεται δ' [ἄρ'] ὧτ' ἐπὶ Ξάνθω ῥοαῖσι κύκνος· ἀ δ' ἐπιμέρῳ ξανθᾶ κομίσκα (Four verses missing.)

V. (24). A DEFENCE OF THE POET.

Ούκ ής άνηρ άγροικος ούδε σκαιδς ούδε *παρά σοφοίσιν ούδε Θεσσαλδς γένος ούδ' 'Ερυσιχαίος ούδε ποιμήν, άλλά Σαρδίων άπ' άκραν.

IV. 98. σιαί.

V. 1. ħs Chr.; εts St. B. 4. ερυσίχαιος Schol. Apoll. Rhod. 4. 972.

VI. (25). ICH SINGE WIE DER VOGEL SINGT.

"Επη τάδε καὶ μέλος 'Αλκμὰν εδρε, γεγλωσσαμένον κακκαβίδων στόμα συνθέμενος.

VII. (26). IN OLD AGE.

Οὔ μ' ἔτι, παρθενικαὶ μελιγάρυες ἱμερόφωνοι, γυῖα φέρην δύναται βάλε δὴ βάλε κηρύλος εἴην, ὅστ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσσι ποτῆται νηδεὲς ἦτορ ἔχων, ἀλιπόρφυρος εἴαρος ὄρνις.

VIII. (28). NAUSIKAA'S PLAYMATES.



Λύσαν δ' ἄπρακτα νεάνιδες, ωστ' δρνεις ίερακος ὑπερπταμένω.

IX. (29). NAUSIKAA'S PRAYER.

Ζεῦ πάτερ, αὶ γὰρ ἐμὸς πόσις εἴη.

ΑΙΚΜΑΝ—VI. $\epsilon \pi \hat{\eta} \gamma \epsilon \delta \epsilon$ Α. 2. τε γλωσσαμένον Α. 3. δνομα Α. VII. 1. $\epsilon \rho \delta \phi \omega \nu \rho \iota$. 2. $\phi \epsilon \rho \epsilon \iota \nu$. 4. νηλεές Antig.; άδεές Phot. 348. 22.

VIII. ὑπερπταμένωι A.

X. (33). A GIFT.

Καί ποκά τοι δώσω τρίποδος κύτος, ψ κ' ἔνι ⟨σιτί' ἀολ⟩λέ' ἀγείρης ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος ἔτνεος, οἷον ὁ παμφάγος 'Αλκμὰν ἠράσθη χλιερὸν πεδὰ τὰς τροπάς οὔ τι γὰρ ἠὺ τετυγμένον ἔσθει, ἀλλὰ τὰ κοινὰ γάρ, ὧσπερ ὁ δᾶμος,

ζατεύει.

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XI. (34). A BACCHANTE.

Πολλάκι δ' έν κορυφαίς όρέων, ὅκα θεοίσι Γάδη πολύφανος ἐορτά, χρύσιον ἄγγος ἔχοισα μέγαν σκύφον, οξά τε ποιμένες ἄνδρες ἔχουσιν, χερσὶ λεόντεον ἐν γάλα θείσα, τυρὸν ἐτύρησας μέγαν ἄτρυφον ἀργύφεόν τε

XII. (35). LYRE AND SWORD.

Ερπει γὰρ ἄντα τῶ σιδάρω τὸ καλῶς κιθαρίσδην.

Χ. 2. ὦκἐνιλεα Γειρης Α. σιτί Crusius; ἀολλέ Jurenka.
5. χαιερον παιδα Α. 6. ἡύ: οὐ. τετυμμένον Α. 7. καινά Α.
ΧΙ. 2. θεοῖς ἄδη Α. 3. χρύσεον Α. 5. ἐπαλαθεισα Α. 7. ἀργειοφεονται Α; ἀργειοφόνται ΒΡ; ἀργύφεόν τε VL.
ΧΙΙ. τῷ σιδάρῳ. κιθαρίσδειν.

XIII. (36). LOVE.

J-J-2----

"Ερως με δαὖτε Κύπριδος Γέκατι γλυκὺς κατείβων καρδίαν ἰαίνει.

XIV. (37). MEGALOSTRATA.

> Τοῦτο Γαδειᾶν <ἐμὶν> Μωσᾶν ἔδειξεν δῶρον μάκαιρα παρθένων ἁ ξανθὰ Μεγαλοστράτα.

XV. (38). EROS.

'Αφροδίτα μεν ούκ έστι, μάργος δ' Έρως οξα παίς παίσδει ἄκρ' έπ' ἄνθη καβαίνων, ἃ μή μοι θίγης, τῶ κυπαιρίσκω.

XVI. (40). PARIS.

Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρα.

XVII. (41). KIRKE.

Καί ποκ' 'Οδυσσησς ταλασίφρονος ὤ Γαθ' έταίρων Κίρκα έπαλείψασα

ALKMAN—XIII. δ' αὖτε Α. ἔκατι Α.

ΧΙV. 1. αδειαν μοῦσαν Α. 2. μακαίρα παρθένφ ΡΥL.

XV. άνθη Μ. 2. τῶ κυπαιρίσκω Α; κιπαρίσσω Apost.

ΧVΙ. βωτιανείρη.

ΧVΙΙ. ποτ'. ὢτά θ'. ἐτάρων. Κίρκη.

XVIII. (45). INVOCATION OF KALLIOPE.

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός, ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἵμερον ὅμνψ καὶ χαρίεντα τίθει χορόν.

XX. (58). MOUNT RHIPA.

'Ρίπας όρος ανθέον ύλα νυκτός μελαίνας στέρνον.

XXI. (60). NATURE'S SLEEP.

XVIII. 2. leρόν Plan. 3. ὅμνφ Heph.; ὅμνον Plan., Schol. Hermog. p. 400.

ΧΧ. 'Ριπάς. Ενθεον δλαι. στέρνων (στέρνον Tricl.).

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Εύδουσιν δ' όρεων κορυφαί τε καὶ φάραγγες, πρώ Γονές τε καὶ χαράδραι, φῦλά θ' έρπετὰ τόσσα τρέφει μέλαινα γαία, θῆρές τ' ὀρεσκῷοι καὶ γένος μελισσᾶν καὶ κνώδαλ' ἐν βένθεσι πορφυρίας άλός ' εὕδουσιν δ' ὀϊωνῶν φῦλα τανυπτερύγων.

XXII. (62). TYCHE.

 $\langle T \acute{v} \chi a \rangle$

Εὐνομίας <τε> καὶ Πειθῶς ἀδελφὰ καὶ Προμαθείας θυγάτηρ.

XXIII. (63). THE BEGINNING OF LEARNING.

Πειρά τοι μαθήσιος άρχά.

XXIV. (66). PRAISE OF THE POET.

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> ⁹Οσαι δὲ παίδες ἀμέων ἐντί, τὸν κιθαριστὰν αἰνέοντι.

ΑΙΚΜΑΝ—ΧΧΙ. 1. φάλαγγες. 2. πρωτονέστε. 3. θ δσα. 4. μελισσῶν. 5. πορφυρῆς. 6. οἰωνῶν. ΧΧΙΙ. άδελφή . Προμηθείας. ΧΧΙV. παῖδες.

XXV. (67). THE NOTES OF THE BIRDS.

Οίδα δ' όρνίχων νόμως παντών.

XXVI. (74 B). A BANQUET.

Κλίναι μεν έπτα και τόσαι τράπεσδαι μακωνίδων άρτων έπιστέφοισαι λίνω τε σασάμω τε κήν πελίχναις παίδεσσι χρυσοκόλλα.

XXVII. (76). "FOUR SEASONS FILL THE MEASURE OF THE YEAR."

"Ωρας δ' ἔθηκε τρεῖς, θέρος καὶ χεῖμα χώπώραν τρίταν καὶ τέτρατον τὸ Ϝῆρ, ὅκα θάλλει μέν, ἐσθίεν δ' ἄδαν οὐκ ἔστιν.

ΧΧV. δι' Α. πάντων.

ΧΧVΙ. 2. ἐπιστέφοισαι Δ; ἐπιστεφεῖς σελίνψ CE. 3. λίνψ. σασάμφ. 4. πέδεσσι.

XXVII. 1. ξσηκε. 2. χειμάχωι παραν Α. 3. τοηροκας άλλ' εl μέν Α. 4. έσθειεν Α.

14 ALKMAN. XXVIII. (22). A BANQUET PAIAN. Φοίναις δὲ καὶ ἐν θιάσοισιν άνδρείων παρά δαιτυμόνεσσι πρέπει παιάνα κατάρχην. XXIX. (85 A). APOLLO AND THE MUSES. UU 1 -- UU 1 -- UU 1 -- ▼ Εκατον μεν Διος υίδν τάδε Μωσαι κροκόπεπλοι XXX. (86). A PRAYER TO APOLLO. - | - - > - - - \(\) (?) "Αδοι Διὸς δόμφ ό χορδς άμδς καὶ τοί, Γάναξ.

XXXI. (87). TANTALOS.

- - ·

'Ανηρ δ' έν ἀσμένοισιν άλιτήριος ήστ' έπὶ θάκω κατά πέτρας, δρέων μεν οὐδέν, δοκέων δέ.

THE MAIDENS OF DEMETER. XXXII.

"Ηνθομεν ές μεγάλας Δαμάτερος έννέ' έάσσαι παίσαι παρθενικαί, παίσαι καλὰ ἔμματ' ἐχοίσαι, καλά μεν έμματ' έχοίσαι άριπρεπέας δε καὶ ὅρμ[ως] πριστω έξ έλέφαντος ίδην ποτεοικότας α[ἴγλα].

ALKMAN—XXVIII. φοίνες Β. θοίναις η. ἀνδρίων ΒC, etc. XXX. γ' $\alpha \nu \alpha \xi$. XXXI. 2. θάκας.

[ARION.]

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    Ύψιστε θεῶν,
    πόντιε χρυσοτρίαινε Πόσειδον,
    γαιάοχ', ἐγκύμον' ⟨ἀν'⟩ ἄλμαν'
    βράγχιοι περί δὲ σὲ πλωτοί
   θηρες χορεύουσι κύκλφ,
5
    κούφοισι ποδῶν ῥίμμασιν
    έλάφρ' ἀναπαλλόμενοι, σιμοί,
    φριξαύχενες, ωκύδρομοι σκύλακες, φιλόμουσοι
    δελφινες, εναλα θρέμματα
    κουράν Νηρείδων θεάν,
10
    ας έγείνατ' 'Αμφιτρίτα'
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ΑRION—3. χαιήοχ' έγκυμονάλμαν a; γαιήοχε κυμονάρχα b; γαιηόχε έγκύμου άλμάς Tzetz. 4. βράγχια Tz.; -oις Herm. 5. χορεύουσ' έν ms. except bv. 6. ριπάσμασι Tz.

οι μ' είς Πέλοπος γαν έπι Ταιναρίαν άκταν έπορεύσατε πλαζόμενον Σικελφ ένι πόντφ, κυρτοίσι νώτοις όχέοντες,

αλοκα Νηρείας πλακός
τέμνοντες, άστιβη πόρον, φωτες δόλιοι ως μ' άφ' άλιπλόου γλαφυρας νεως
είς οίδμ' άλιπόρφυρον λίμνας έριψαν.

ALKAIOS.

I. (5). EIE EPMHN.

Χαῖρε Κυλλάνας ὁ μέδεις, σὲ γάρ μοι θῦμος ὅμνην, τὸν κορύφαισ' ἐν ἄγναις Μαῖα γέννατο Κρονίδα μίγεισα παμβασίληϊ.

II. (9). $EI\Sigma$ AOHNAN.

Fάνασσ' 'Αθανάα πολεζμάδοκος), ἄ ποι Κορωνείας ἐπιδεύαο ναύω πάροιθεν ἀμφὶ ζβώμως Κωραλίω ποτάμω παρ' ὅχθαις.

ΑΒΙΟΝ-14. χορεύοντες. 17. άλιπλοῦ α; -πλούου b. 18. ρίψαν.

ΑLΚΑΙΟΝ—Ι. 1. δ \mathbf{A} ; δ \mathbf{S} ; δ \mathbf{F} 1. 2. ὑμνεῖν . κορυφαῖσιν ἀγναῖς \mathbf{U} ; κορυφᾶσιν αὐγαῖς \mathbf{K} 8. 3. γέννα \mathbf{T} $\hat{\mathbf{U}}$ 0. κρόνιδα \mathbf{U} 0. μαιεία \mathbf{K} 8; μεγίστα \mathbf{U} 0.

II. 1. ἄσσ' ἀθάνα ἀπολε. 2. ἀπὸ κοιρωνίας . ἐπιδεων αυω \mathbf{A} ; ἐπιδέων αδω \mathbf{C} .

III. (13 B). EROS.

δεινότατον θέων (τὸν) γέννατ' εὐπέδιλλος *Ιρις χρυσοκόμα Ζεφύρω μίγεισα.

IV. (18). THE SHIP OF STATE.

'Ασυνέτημι των ἀνέμων στάσιν '
τὸ μὲν γὰρ ἔνθεν κῦμα κιλίνδεται,
τὸ δ' ἔνθεν ' ἄμμες δ' ἀν τὸ μέσσον
νῶϊ φορήμεθα σὺν μελαίνα,
χείμωνι μοχθεῦντες μεγάλω μάλα '
περ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει,
λαῖφος δὲ πὰν ζάδηλον ἤδη
καὶ λάκιδες μεγάλαι κατ ἀντο '
χόλαισι δ' ἄγκιλαι.

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V. (19).

Τδ δ' αὖτε κῦμα τῶν προτέρων ὄνω στείχει, παρέξει δ' ἄμμι πόνον πόλυν ἄντλην, ἐπεί κε νᾶος ἔμβα

VI. (20). NUNC EST BIBENDUM.

Νίν χρή μεθύσθην καί τινα πρὸς βίαν πώνην, ἐπειδὴ κάτθανε Μίρσιλος.

ΙΠ. 2. γεινατο . εύπέδιλος. 3. μιχθείσα.

IV. 1. Δσυνέτην νή ΑΒ; συνίημι Cocond.; Δσυνετή έκτ Οκου. Δσυνέτημι Theod. Can. iv. 83. 3. 3. δν ΑΒ. μέσον ΑΒ. 6. περά ΑΒ. 9. Δγκυραι ΑΒ.

V. 1. τὸ δ' αδτε Οκοπ.; τόδ' εδτε ΑΒ. τω προτέρω νέμω ΑΒ; νόμω Οκοπ. 2. στίχει ΑΒ. 3. καί ΑΒ. έμβαίνει ΑΒ.

VI. 1. μεθύσκευ A. 2. πονείν A.

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VII. (30). DEATH IN BATTLE.

τὸ γὰρ

*Αρευι κατθάνην κάλον.

VIII. (27). THE TERROR OF THE FOE.

"Επταζον ὤστ' ὅρνιθες ὧκυν αἴετον ἐξαπίνας φάνεντα.

IX. (34). "WHEN ICICLES HANG BY THE WALL."

Υ ει μεν ό Ζευς, εκ δ' όράνω μεγας χείμων, πεπάγαισιν δ' υδάτων ρόαι.

κάββαλλε τον χείμων, έπὶ μεν τίθεις πῦρ, έν δε κέρναις οἶνον ἀφειδέως μέλιχρον, αὐτὰρ ἀμφὶ κόρσα μάλθακον ἀμφι<βάλων> γνόφαλλον

X. (35). DISSIPAT EUHIUS CURAS EDACIS.

Οὐ χρη κάκοισι θῦμον ἐπιτρέπην · · προκόψομεν γὰρ οὖδεν ἀσάμενοι, δ Βύκχι, φάρμακον δ' ἄριστον οἶνον ἐνεικαμένοις μεθύσθην.

XI. (53). WINE THE WINDOW OF THE SOUL.

Οἶνος γὰρ ἀνθρώποισι δίοπτρον ==

ALKAIOS—VII. καταθανείν.

VIII. έξαπτήνας.

IX. 1. ώρανῶ AC. 2. πεπάγασιν A. 3. κάββαλε AC. 4. κέρναις Meister: κίρναις A.

Χ. μῦθον Α. ἐπιτρέπειν Α.

XI. ἀνθρώποισι Fick: -οις.

XII. (55). SHAME QUELLS MY SPEECH. Θέλω τι Γείπην, ἀλλά με κωλύει

αίδως.

XIII. (55). TO SAPPHO.

'Ιόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι

XIV. (36). GARLANDS AND MYRRH.

'Αλλ' ἀνήτω μὲν περὶ ταῖς δέραισι περθέτω πλέκταις ὖποθύμιδάς τις, καδ δὲ χευάτω μύρον ἄδυ κατ τῶ στήθεος ἄμμι.

XV. (23). "WHAT CONSTITUTES A STATE?"

"Ανδρες γάρ πόλιος πύργος άρεύιοι.

ΧVΙ. (33). ΠΡΟΣ ΑΝΤΙΜΕΝΙΔΑΝ.

*Ηλθες έκ περάτων γᾶς έλεφαντίναν λάβαν τῶ ξίφεος χρυσοδέταν ἔχων, ζέπειδὴ μέγαν ἄθλον Βαβυλωνίοις συμμάχεις τέλεσας, δύσαο τ' ἐκ πόνων,

ΧΙΙ. τ' είπην Α.

ΧΙV. 1. ἀννήτω Α. δέραις Α. 2. πλεκτὰς ὑποθυμιάδας Α. καδδ' ἐχεύσατο Α; καδδεχεύατο Ε.

ΧV. πόλεως. dρεύιος Schol. Pers. 347. πύργοι dρήϊοι Schol. O. T. 56.

5 κτένναις ἄνδρα μαχαίταν βασιλη**ίων** παλαίσταν ἀπυλείποντα μόναν ἴαν παχέων ἀπὺ πέμπων.

XVII. (82). ΤΗΕ LAST MOVE.

νῦν δ' οὖτος ἐπικρέτει

κιννήσαις τὸν ἀπ' ἴρας πυκίνως λίθον.

XVIII. (37 A). PITTAKOS.

τὸν κακοπάτριδα

Πίττακον πόλιος τᾶς ἀχόλω καὶ βαρυδαίμονος ἐστάσαντο τύραννον μέγ' ἐπαίνεντες ἀόλλεες.

XIX. (39). SUMMER.

Τέγγε πλεύμονα Γοίνψ το γαρ αστρον περιτέλλεται, α δ' ωρα χαλέπα, πάντα δε δίψαισ' υπα καύματος. αχει δ' εκ πετάλων Γάδεα τέττιξ, πτερύγων δ' υπα κακχέει λιγύραν (πύκνον) αοίδαν, (σέλας) οπποτα φλόγιον κατά γαν πεπτάμενον (πάντα) καταυάνη. ανθει καὶ σκόλυμος υῦν δε γύναικες μιαρώταται, λέπτοι δ' ἄνδρες, ἐπεὶ (καὶ) κεφάλαν καὶ γόνα Σείριος αζει.

ALKAIOS—XVI. 5. βασιλήων. 6. μόνον άνίαν.

XVII. ἐπικρέκει . κιννήσαις Fick: κινήσας . τον πείρας πυκινόν. XVIII. πόλεως . ἐπαινέοντες.

XIX. 1. πλεύμονας Pl., Athen. AC; πνεύμονα Gel. οἴνψ. 2. ὑπό A. 3. Γάδεα: τάδε ἃν. 4. ὅτι ποτ' ἃν R. 5. καθέταν ἐπιπτάμενον καταυδείη R; θέος ὅπ. φλόγμον πρὸς κ. ἱστάμενος θῆ καματώδεα Emper; φλόγισμον κατὰ γᾶν πεπτ. θῆ καμ. Hiller; φλογίαν (= φλόγα) ἐπὶ γᾶν π. Gerstenhauer. σέλας Crusius. 6. ἀνθεῖ δὲ καὶ ÅB; μιαρ. γυν. AB. 7. δέ τοι AB. κεφαλὴν AB.

XX. (41). A REVEL IN THE GLOAMING.

ΙΙίνωμεν ' τί τὰ λίχν' ὁμμένομεν; δάκτυλος ἀμέρα.
καδ δ' ἄερρε κυλίχναις μεγάλαις, αἴιτα, ποικίλαις'
οἴνον γὰρ Σεμέλας καὶ Δίος υἴος λαθικάδεα
ἄνθρώποισιν ἔδωκ' ἔγχεε κέρναις ἔνα καὶ δύο
πλέαις κακ κεφάλας' ἀ δ' ἀτέρα τὰν ἀτέραν κύλιξ ἀθήτω.

XXI. (42). IN OLD AGE.

Κατ τῶς πόλλα παθοίσας κεφάλας κακχεάτω μύρον καὶ κατ τῶ πολίω στήθεος.

XXII. (44). THE VINE ABOVE ALL

Μήδεν άλλο φυτεύσης πρότερον δένδριον άμπέλω.

XXIII. (83). CONTUMELIAM SI DICIS AUDIES. Αἴ κ' εἴπης τὰ θέλεις, ⟨αὐτὸς⟩ ἀκούσαις ⟨κε⟩ τά κ' οὐ

[θέλοις.

XXIV. (15). THE POET'S ARMOURY.

Μαρμαίρει δὲ μέγας δόμος χάλκφ^{*} παΐσα δ' *Αρη κεκόσμηται στέγα

λάμπραισιν κυνίαισι, κατ τῶν λεῦκοι κατύπερθεν ἔππιοι λόφοι

XX. τον λύχνον αμμένομεν Α. 2. άειρε Α; αιτα ποικιλα und τοικιλλις Α. 4. κιρναις and κερνα Α. 5. έτέραν Α.

ΧΧΙΙ. δένδρον ΑC.

XXIII. elk' elwois, où béheis

XXIV. A has 1. πάσα στέγη. 2. λαμπραίσι. καθ. περθεν.

νεύοισιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκιαι δὲ πασσάλοις

κρύπτοισιν περικείμεναι λάμπραι κνάμιδες, ἄρκος ἰσχύρω βέλευς,

5 θώρακές τε νέω λίνω κούιλαί τε κατ' ἄσπιδες βεβλήμεναι·

παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ζώμματα πόλλα καὶ κυπάσσιδες·

τῶν οὐκ ἔστι λάθεσθ, ἐπειδὴ πρώτιστ' ὑπὰ Γέργον ἔσταμεν τόδε.

XXV. (49). MONEY MAKES THE MAN.

"Ως γὰρ δή ποτ' 'Αριστόδαμόν φαισ' οὖκ ἀπάλαμνον ἐν Σπάρτᾳ λόγον εἴπην" " χρήματ' ἄνηρ" πένιχρος δ' οὖδεις πέλετ' ἔσλος οὐδὲ τίμιος.

XXVI. (48 A). AIAS.

κρονίδα βασίληση γένος Αΐαν, τον ἄριστον πεδ' 'Αχίλλεα.

XXVII. (62). TO A BEAUTIFUL GIRL.

Κόλπφ σ' έδέξαντ' ἄγναι Χάριτες, Κρόκοι.

ΧΧΥΙ. παίδ'.

ΧΧVΙΙ. Κρόνφ.

ΑΙΚΑΙΟΝ—ΧΧΙΥ. 3. νεύουσιν. πασάλοις. 5. θόρρακες. νεωι. κοιλαι. 6. ζώματα. κυππαττιδες. 7. πρώτισθ' ὑπὸ ἔργον. ΧΧΥ. 1. 'Αριστόδημόν φασιν. 2. εἰπεῖν.

XXVIII. (45). DRINK, FOR SPRING HAS COME!

*Ηρος ἀνθεμόεντος ἐπάιον ἐρχομένοιο.

έν δὲ κέρνατε τῶ μελιάδεος ὅττι τάχιστα κράτηρα.

XXIX. (92). POVERTY AND HELPLESSNESS.

'Αργάλιον πενία κάκον ἄσχετον, ἃ μέγα δάμναι λᾶον ἀμαχανία σὺν ἀδελφία.

XXX. (25). PITTAKOS.

<u>-×</u> --- --- ---

"Ωνηρ οὖτος ο μαιόμενος τὸ μέγα κρέτος ὀντρέψει τάχα τὰν πόλιν ἀ δ' ἔχεται ρόπας.

XXXI. (93). THE ROCK OF TANTALOS.

Κείσθαι περ κεφάλας μέγας, & Αἰσιμίδα, λίθος

XXXII. (57). IN VINO VERITAS.

Οἶνος, ὧ φίλε παῖ, καὶ ἀλάθεα.

XXVIII. κέρνατε Meister: κιρνᾶτε Α.

ΧΧΙΧ. άργαλέον. δάμνησι. άμηχανία. άδελφεά.

ΧΧΧ. κράτος RV. ἀνατρέψεις RV.

ΧΧΧΙ. παρ Α.

ΧΧΧΙΙ. άλήθεια.

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XXXIII. (59). "BUT LEFT THE THORN WI' ME."

"Εμε δείλαν, έμε παίσαν κακοτάτων πεδέχοισαν.

XXXIV. (56). SERENADE.

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

SAPPHO.

I. (1). TO APHRODITE.

Ποικιλόθρον, άθάνατ' 'Αφρόδιτα, παῖ Δίος, δολόπλοκε, λίσσομαί σε, μή μ' ἄσαισι μηδ' ὀνίαισι δάμνα, πότνια, θῦμον'

άλλὰ τυῖδ' ἔλθ', αἴ ποτα κ<u>ἀτέρωτ</u>α τᾶς ἔμας αὖδως ἀίοισα πήλυι ἔκλυες, πάτρος δὲ δόμον λίποισα

χρύσιον ἢλθες ἄρμ' ὑπαζεύξαισα· κάλοι δέ σ' ἄγον ὅκεες στροῦθοι περὶ γᾶς μελαίνας πύκνα δίννεντες πτέρ' ἀπ' ὡράνω αἴθε-

ρος διὰ μέσσω.

ALKAIOS-XXXIII. πασαν Α.

SAPPHO—I. 1. v.l. ποικιλόφρον Μ. 'Αφροδίτα DMAU. 6. αὐδῶς P; αὐδὰς DM. πόλυ P; πηλοί L. 8. χρύσειον P. 9. ύπασδεύξαισα L; ὑποζεύξασα P. 11. δινῆντες P; διννηντε V (a copy of L); δινεῦντες DM. ωρανω θερος L; αἰθέρος M.

αίψα δ' έξίκοντο τυ δ', ω μάκαιρα, μει διάσαισ' άθανάτω προσώπω, ἤρε', ὅττι δηὖτε πέπονθα κώττι δηὖτε κάλημι.

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κῶττι ἔμφ μάλιστα θέλω γένεσθαι μαινόλα θύμφ· "τίνα δηθτε Πείθω μαις ἄγην ἐς σὰν φιλότατα, τίς σ', δ

Ψάπφ', άδικήει; καὶ γὰρ αἰ φεύγει, ταχέως διώξει, αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει, αἰ δὲ μὴ φίλει, ταχέως φιλήσει κωὐκ ἐθέλοισα."

25 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι θῦμος ἰμμέρρει, τέλεσον σὺ δ' αὅτα σύμμαχος ἔσσο.

II. (2). IN THE PRESENCE OF THE BELOVED.

Φαίνεταί μοι κηνος ἴσος θέοισιν ἔμμεν' ὤνηρ, ὄστις ἐνάντιός τοι ἰζάνει καὶ πλάσιον ἄδυ φωνείσας ὑπακούει καὶ γελαίσας ἰμμέροεν, τό μοι μὰν καρδίαν ἐν στήθεσιν ἐπτόὰσεν·

^{15.} δ' ηυ τό Ρ. κώτι DM. 17. κωτεμω L; κόττι έμφ C. 18. τινα δηυτε πειθω και σαγήν εσσαν L; τιναδ' ευτεπείθωμαι σαγηνέσσαν P. 20. άδικήη Εt. Mag. 485. 41. 21. ή L; εί other MSS. 24. κωϋκ έθέλουσα L. 27. ἰμμέρρει Fick: ϊμέρει P.

II. P has 3. πλησίον. φων-σαίσ. 5. Ιμερόεν. μη έμαν.

ῶς σε γὰρ Γίδω, βροχέως με φώνας
οὖδεν ἔτ' εἴκει
ἀλλὰ καμ μὲν γλῶσσα Γέαγε λέπτον δ'
αὖτικα χρῷ πῦρ ὑπαδεδρόμακεν,
ὀππάτεσσι δ' οὖδεν ὅρημ', ἐπιρρόμβεισι δ' ἄκουαι
ἀ δέ μ' ἴδρως κακχέεται, τρόμος δὲ
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύην'
φαίνομαι ἄλλα.

III. (3). INTER IGNES LUNA MINORES.

*Αστερες μεν άμφι κάλαν σελάνναν ᾶψ άπυκρύπτοισι φάεννον είδος, ὅπποτα πλήθοισα μάλιστα λάμπη γᾶν ⟨ἐπὶ παισαν.⟩

IV. (4). A GROTTO.

άμφὶ δ' ὖδωρ ⟨ὖψοθεν⟩ ψῦχρον κελάδει δι' ὄσδων μαλίνων, αἰθυσσομένων δὲ φύλλων κῶμα καταρρεῖ.

V. (5). INVOCATION TO KYPRIS.

έλθε, Κύπρι, χρυσίαισιν έν κυλίκεσσιν ἄβρως

SAPPHO—II. 7. ωσ γάρ σίδω. 9. καν. ξαγε. 10. χρω. 11. δππάτεσι. δρηιμη. 13. έκαδε μ' ίδρωσ ψυχρόσ κ'ακχέεται. 15. πιδεύσην. 16. άλλα παντόλμα τον έπει και πένητα οὐ θαυμάζεις.

ΙΙΙ. σελάναν . ἀποκρύπτουσι φαεινόν . ὁπότ' ἄν.

V. 2. χρυσείαισιν A. αβροίς A.

συμμεμείγμενον θαλίαισι νέκταρ οἰνοχόεισα.

VI. (11). SAPPHO'S GIRL FRIENDS.

τάδε νῦν ἐταίραις ταῖς ἔμαισι τέρπνα κάλως ἀείσω.

VII. (16). THE DISMAY OF THE BIRDS.

Ταίσιν (αὖ) ψαῦκρος μὲν ἔγεντο θῦμος, παρ δ' ἴεισι τὰ πτέρα.

VIII. (28). THE HONEST THOUGHT FEARS NOT.

Αί δ' ήχες έσλων ζημερον ή κάλων, καὶ μή τι Γείπην γλώσσ' ἐκύκα κάκον, αἴδως κέ σ' οὐ κ⟨ατ⟩ήχεν ὅππατ', άλλ' ἔλεγες περὶ τῶ δικαίω.

IX. (29). THE BRIDE.

σταθι κάντα, φίλος, καὶ τὰν ἐπ' ὄσσοισ' ὀμπέτασον χάριν.

^{3.} συνμεμιγ-. Sm. 4. οἰνοχοοῦσα A.

VI. ėµaîs A.

VII. ψυχρός. έγένετο.

VIII. 1. ές έσθλων ζμερον Α. 2. τειπην γλώσσαι κυκάι Α. 3. κέν σε οὐκ είχεν Α. δμματ' Α. Neue δέ κέν σ' οὐκ είχεν. Ahrens κε νῦν σ' οὐκ τίχεν.

ΙΧ. άμπέτασον Α.

X. (32). NON OMNIS MORIAR.

Μνάσεσθαί τινά φαμι καὶ ὖστερον ἀμμέων.

XI. (33). ATTHIS.

'Ηράμαν μεν έγω σέθεν, "Ατθι, πάλαι πότα.

XII. (34). ATTHIS.

Σμίκρα μοι πάϊς ἔμμεν' ἐφαίνεο κἄχαρις.

XIII. (42). LOVE THE STORM WIND.

Έρος δ' έτίναξ' έμαις φρένας ώς ἄνεμος κατ' ὅρος δρύσιν έμπέσων.

XIV. (101). BEAUTY AND GOODNESS.

'Ο μεν γαρ κάλος, οσσον ίδην, πελεται ζκάλος), ο δε κάγαθος αυτικα και κάλος έσσεται.

XV. (39). THE ANGEL OF THE SPRING.

Ήρος ἄγγελος ἰμμερόφωνος ἀήδων.

SAPPHO—Χ. μνάσασθαι.

ΧΙ. ἄτι c. πόκα.

ΧΙΙ. ξμμεναι. φαίνεο.

ΧΙΙΙ. "Ερως έτίναξε τάς.

XIV. 1. ὅσον ἰδεῖν. κάλος suppl. Herm., ἄγαθος Bergk. μόνον Hiller. 2. ἔσται.

XV. ιμμερ- Fick: ιμερ-.

XVI. (40). LOVE'S ASSAULT.

*Ερος δαθτέ μ' ὁ λυσιμέλης δόνει, γλυκύπικρον ἀμάχανον ὅρπετον.

XVII. (41). ATTHIS.

"Ατθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο φροντίσδην, ἐπὶ δ' 'Ανδρομέδαν πότη.

XVIII. (51). A WEDDING FESTIVAL.

Κη δ' άμβροσίας μεν κράτηρ εκέκρατο, Έρμας δ' έλεν όλπιν θέοισ' οἰνοχόησαι. κηνοι δ' ἄρα πάντες καρχήσιά $\langle \tau' \rangle$ ήχον κάλειβον άράσαντο δε πάμπαν έσλα τῷ γάμβρω.

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XIX. (52). DESERTED.

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Δέδυκε μέν ά σελάννα καὶ Πληΐαδες, μέσαι δὲ νύκτες, παρὰ δ' ἔρχετ' ὥρα, ἔγω δὲ μόνα κατεύδω.

XVIII. 2. δὲ ἐλών ΑCE. 3. ἔχον Α. 4. καὶ ἔλειβον Α. XIX. καθεύδω.

XXI. (54). CRETAN DANCES.

Κρησσαί νύ ποτ' δδ' ἐμμελέως πόδεσσιν ἀρχεῦντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον πόας τέρεν ἄνθος μάλακον μάτεισαι.

XXII. (60). AN INVOCATION.

Δεῦτέ νυν, ἄβραι Χάριτες, καλλίκομοί τε Μοῖσαι.

XXIII. (62). ADONIS IS DEAD.

Κατθναίσκει, Κυθέρη, ἄβρος "Αδωνις, τί κε θείμεν; "καττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας."

XXIV. (68). NEGLECT OF THE MUSES.

Κατθάνοισα δὲ κείσεαι οὐδέ ποτα μναμοσύνα σέθεν εσσετ' οὐδ' ἔρος ζείς υστερον οὐ γὰρ πεδέχεις Γρόδων

των έκ Πιερίας άλλ' άφάνης κήν 'Αίδα δόμοις φοιτάσεις πεδ' άμαύρων νεκύων έκπεποταμένα.

SAPPHO—XX. σελάνα.

· XXII. νῦν AC.

XXIII. 1. καταθνάσκει. Κυθέρει' v.l. PM. 2. κατερύκεσθε ΑΡ. XXIV. 1. οὐδέποκα Stob. κ. πότα κωὐ μ. σ. Bergk. 2. οὐδέποκ' ὅστερον Stob. οὅτε τότ' οὅτ' ὅστερον Herm., Bergk. ἔρος Crusius. Γρόδων Fick: βρόδων. 3. κείν. 'Ατδαο Α. 4. παῖδ'.

XXV. (69). A GIFTED SCHOLAR.

Οὐδ' ταν δοκίμοιμι προσίδοισαν φάος ἀλίω ἔσσεσθαι σοφίαν πάρθενον εἰς οὕδενά πω χρόνον τοιαύταν.

XXVI. (70). ANDROMEDA.

XXVII. (72). SAPPHO'S TEMPERAMENT.

άλλά τις οὖκ ἔμμι παλιγκότων ὄργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω . . .

XXVIII. (75). "AGE AND YOUTH CANNOT LIVE TOGETHER."

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	<u></u> -		<u> </u>
∸>	<u>-</u>	∸ ~	∸ ^
•	-	•	• ^

'Αλλ' ἔων φίλος ἄμμιν λέχος ἄρνυσο νεώτερον οὐ γὰρ τλάσομ' ἔγω συνοίκην ἔοισα γεραιτέρα.

ΧΧVΙ. 1. ἀγροιῶτις C; ἀγροιώτατον Ε; ἀγροιωτειν Μαχ. 2. στολήν. 3. βράκεα CE. Ελκειν C.

ΧΧVΙΙ. 1. ξμμιν. 2. δργάνων. παμφρενα.

ΧΧΥΙΙΙ. 1. άμεν. 3. ξυνοικείν 4. έσσα 8; ούσα ΑΒ.

XXIX. (78). THE GODS LOVE FLOWERS.

Σὺ δὲ στεφάνοις, ὡ Δίκα, πέρθεσθ' ἐράταις φόβαισιν, ὅρπακας ἀνήτοιο συνέρραισ' ἀπάλαισι χέρσιν' εὐάνθεα ⟨μὲν⟩ γὰρ πέλεται καὶ χάριτος μακαίραν μᾶλλον προτέρην' ἀστεφανώτοισι δ' ἀπυστρέφονται.

XXX. (80). WEALTH WITHOUT VIRTUE.

'Ο πλουτος ἄνευ ζτᾶς δάρετας οὐκ ἀσίνης πάροικος.

XXXI. (85). SAPPHO'S CHILD.

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Έστι μοι κάλα πάις, χρυσίοισιν άνθέμοισιν ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα, ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἐράνναν

XXXII. (90). I CANNOT MIND MY WHEEL.

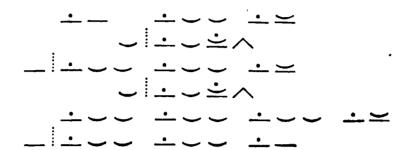
> Γλύκεια μᾶτερ, οὖτοι δύναμαι κρέκην τὸν ἴστον, πόθω δάμεισα παίδος Γραδίναν δι' 'Αφροδίταν.

SAPPHO—XXIX. 1. ωδικα Α. παρθεσθ Α. 2. αννητωι Α. ἀπαλλαγιση Α. 3. χάριτες μάκαιρα Α.

XXXI. 1. χρυσέοισιν. 2. έμφερη . Κλείς. 3. πασαν. XXXII. 1. γλυκηα ΑΡ. 4. Γραδίναν Fick: βραδίναν.

ΕΠΙΘΑΛΑΜΙΑ.

XXXIII. (91). THE BRIDEGROOM.



"Υψοι δη το μέλαθρον
— 'Υμήναον —

ἀέρρετε τέκτονες ἄνδρες'
— 'Υμήναον. —

γάμβρος ἐσέρχεται ἴσσος "Αρευι,
ἄνδρος μεγάλω πόλυ μείζων.

XXXIV. (93). "FOR LOVE IS CROWNED WITH THE PRIME."

Οίον το γλυκύμαλον έρεύθεται ἄκρφ ἐπ' ὅσδφ, ἄκρον ἐπ' ἀκροτάτφ, λελάθοντο δὲ μαλοδρόπηες, οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι.

XXXV. (94). THE UNPROFITABLE VIRGIN.

Οἴαν τὰν ὖάκινθον ἐν ὅρρεσι ποίμενες ἄνδρες πόσσι καταστείβοισι, χάμαι δέ τε πόρφυρον ἄνθος

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XXXIII. 3. ἀείρετε C. 5. εἰσέρχεται ἴσος Dem. R; ἔρχεται ἴσος Heph. 6. μεγάλου πολλφ Dem. R.

ΧΧΧΙΝ. 3. εφικέσθαι.

ΧΧΧΥ. 1. τήν. οδρεσι. 2. καταστείβουσι.

XXXVI. (95). VESPER.

Γέσπερε, πάντα φέρων, ὄσα φαίνολις ἐσκέδασ' αὔως, φέρεις οἶν, φέρες αἶγα, φέρεις ἄπυ μάτερι παῖδα.

XXXVII. (98). THE DOORTENDER.



θυρώρφ πόδες ἐπτορόγυιοι, τὰ δὲ σάμβαλα πεντεβόεια, πίσυγγοι δὲ δέκ' ἐξεπόνασαν.

XXXVIII. (99). THE BRIDAL DAY.

"Ολβιε γάμβρε, σοὶ μὲν
δὴ γάμος, ὡς ἄραο,
ἐκτετέλεστ', ἔχης δὲ
πάρθενον, ᾶν ἄραο.

XXXIX. (104). THE BRIDEGROOM.



Τίφ σ', ὧ φίλε γάμβρε, κάλως ἐικάσδω; ὅρπακι Εραδίνψ σε μάλιστ' ἐικάσδω.

SAPPHO—XXXVI. 1. φέσπερε Et. Gud. 2. φέρεις οδον φέρεις, οδνον φέρεις, αλγα φέρεις ἄποιον μητέρι π. Vetus Et. Mag.; φέρεις οδνον, φέρεις αλγα, φέρεις ματέρι π. Dem.

XXXVII. 1. θυρωρῶ Α. ἐπταθορρόγυιοι ΑCP; ἐπταθόργυιοι Μ. 2. πεντεβόηα ΑCP; πενταβόεια Μ. XXXIX. τίω . βραδίνω.

XL. (109). VIRGINITY.

1-0 2 1-0 2 2> 20 20

- Α. Παρθενία, παρθενία, ποι με λίποισ' ἀποίχη;
- Β. Οὔκετι εἴξω. ⟨οὔκετι εἴξω⟩ πρός σ', οὔκετι εἴξω.

XLL (136) TEARS AND THE MUSE

£ 22 22 2 20 2 2 2 2 ×

Οὐ γὰρ οἰκία ἐν μοισοπόλφ θέμις θρῆνον ἔμμεναι· οἰκ ἄμμι πρέπει τάδε.

XLII. TO HER BROTHER CHARAXOS.

[Κύπρι καὶ] Νηρήϊδες, ἀβλάβη[ν μοι] [τὸν κασί]γνητον δότε τι ῖδ' ἴκεσθαι, [κὥσσα F]ῷ θύμφ κε θέλη γένεσθαι [ταῦτα τε]λέσθην,

ς [ὅσσα δὲ πρ]όσθ', ἄμβροτε, πάντα λῦσα[ι,] [ὡς φίλοισ]ι Γοῖσι χάραν γένεσθαι, [κῶνίαν ἔ]χθροισι· γένοιτο δ' ἄμμι [μήποτα μ]ήδεις.

[τὰν κασιγ]νήταν δὲ θέλοι πόησθαι 10 [ἔμμορον] τίμας: [ἀν]ίαν δὲ λύγραν [ἐκλάθοιτ',] ὅτοισι [πάρ]οιθ' ἀχεύων [κἄμον ἐδά]μνα

ΧΙ. 1. λιπούσα σέχη. 2. οὐκ ἔτι ήξω πρός σε, σὐκ ἔτι ήξω. ΧΙΙ. 1. οὐ γ. θέμις ἐν μουσοπόλων οἰκις; μοισοπόλω Schnoid.

είναι.
 ΧΕΠ. 1. Κ. καί Earle. μοι Wilam. 2. τόν Wilam. τύϊδ.
 λῦσαι Wilam. 9. τὰν Wilam. 10. ἐμμορον Wilam.

[κῆρ, ὀνείδισ]μ' εἰσαΐων, τό κ' ἐν χρῷ
[κέρρον ἦλ]λ' ἐπ' ἀγ[λαί]ᾳ πολίταν,

[καὶ βρόχυ ζ]άλειπ[ον ό]νῆκε δαὖτ' οὖ[δεν διὰ μά]κρω.

(Four mutilated verses.)

ERINNA.

HAAKATH.

I. (2). GRAY HAIRS.

Παυρολόγοι πολιαί, ταὶ γήραος ἄνθεα θνατοῖς.

II. (3). SILENCE IN HADES.

Τουτόθεν είς 'Αίδαν κενεά διανήχεται άχώ, σιγά δ' έν νεκύεσσι το δε σκότος όσσε κατέρρει.

STESICHOROS.

ΓΗΡΥΟΝΗΙΣ.

I. (5). THE TARTESSOS.

σχεδον άντιπέρας κλεινας Ἐρυθείας, Ταρτησσοῦ ποταμοῦ παρὰ παγὰς ἀπείρονας ἀργυροἐν κευθμῶνι πέτρας [ρίζους,

SAPPHO-XLII. 15. of dev Smyth.

Επίννα-Ι. πολιοί τὰς γήρας.

ΙΙ. τοῦτό κεν.

STESICHOROS—Ι. Ἐρυθίας . κευθμώνων.

II. (7). HERAKLES AND PHOLOS.

Σκύφιον δὲ λαβων δέπας ἔμμετρον ως τριλάγυνον πί' ἐπισχόμενος, τό ῥά οἱ παρέθηκε Φόλος κεράσας.

III. (8). HELIOS' CUP.

'Α έλιος δ' Υπεριονίδας δέπας ἐσκατέβαινεν χρύσεον, ὅφρα δι' 'Ωκεανοῖο περάσας ἀφίκοιθ' ἱερᾶς ποτὶ βένθεα νυκτὸς ἐρεμνᾶς ποτὶ ματέρα κουριδίαν τ' ἄλοχον πάιδάς τε φίλους τό δ' ἐς ἄλσος ἔβα δάφναισι κατάσκιον ποσσὶ πάις Διός.

ΙΛΙΟΥ ΠΕΡΣΙΣ.IV. (18). EPEIOS.

"Ωικτιρε γὰρ αὐτὸν ὕδωρ αἰεὶ φορέοντα Διὸς κούρα βασιλεῦσιν.

. ニンし ニンし ニニ ニンし ニンシニー ニンシニヱ

II. $\pi l' \mathbf{E}$; $\pi \hat{l}' \mathbf{A}$.

III. 1. $\dot{a}\lambda \cos A$. 3. $\dot{a}\phi k\eta \theta' A$. 4. $\pi a \hat{i} \delta a s A$. 6. $\pi a \hat{i} s A$. IV. $\psi \kappa \tau \iota \rho \epsilon \ Smyth$: $\psi \kappa \tau \epsilon \iota \rho \epsilon A$. $\dot{a}\epsilon l A$.

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EAENA.

V. (26). APHRODITE'S WRATH.

Οΰνεκα Τυνδάρεως

ρέζων ποτε πασι θεοίς μούνας λάθετ ήπιοδώρω Κύπριδος κείνα δε Τυνδάρεω κόραις χολωσαμένα διγάμους τε και τριγάμους τίθησιν και λιπεσάνορας.

VI. (29). THE WEDDING OF HELEN AND MENELAOS.

Πολλὰ μὲν Κυδώνια μᾶλα ποτερρίπτευν ποτὶ δίφρον πολλὰ δὲ μύρσινα φύλλα [ἄνακτι, καὶ ῥοδίνους στεφάνους ἴων τε κορωνίδας οὔλας.

VII. (32). THE PALINODE.

Οὐκ ἔστ' ἔτυμος λόγος οὖτος οὐδ' ἔβας ἐν ναυσὶν εὐσέλμοις, οὐδ' ἴκεο πέργαμα Τροίας.

Stesichoros— ∇ . 2. ποτέ from οὔνεκά ποτε, l. l, ABM. μόνας A; μιᾶς BMI. ἡπιοδώρου. 4. χολωσαμένη.

VI. 1. ποτερρίπτουν ΑΡΙ. 2. μύρσεινα Α; μύρρινα PLV. VII. νηυσίν.

OPEΣΤΕΙΑ. VIII. (35). THE MUSE'S THEME.

Μοῦσα, σὰ μὲν πολέμους ἀπωσαμένα μετ' ἐμεῦ κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας καὶ θαλίας μακάρων.

IX. (36). THE SWALLOW.

"Όταν ήρος ώρα κελαδή χελιδών.

X. (37). SONGS FOR THE SPRING.

Τοιάδε χρη Χαρίτων δαμώματα καλλικόμων ὑμνεῖν Φρύγιον μέλος ἐξευρόντας άβρῶς ἦρος ἐπερχομένου.

XI. (42). KLYTAIMNESTRA'S DREAM.

Τα δε δράκων εδόκησε μολείν κάρα βεβροτωμένος ἄκρον·

έκ δ' ἄρα τοῦ βασιλεὺς Πλεισθενίδας έφάνη.

ΡΑΔΙΝΑ. XII. (44). INVOCATION TO THE MUSE. *Αγε Μοῦσα λίγει', ἄρξον ἀοιδᾶς ἐρατωνύμου Σαμίων περὶ παίδων έρατα φθεγγομένα λύρα. ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ. XIII. (50). APOLLO AND HADES. · --- ---**----** --- --- --μάλα τοι *μάλιστα παιγμοσύνας (τε) φιλεί μολπάς τ' Απόλλων. κάδεα δὲ στοναχάς τ' 'Αίδας ἔλαχεν. XIV. (51). FOR THE DEAD NO TEARS. 'Ατελέστατα γὰρ καὶ ἀμάχανα τοὺς θανόντας κλαίειν.

XV. (52). NO REGARD FOR THE DEAD.

Θανόντος ἀνδρὸς πᾶσ' ἀπόλλυται ποτ' ἀνθρώπων χάρις.

Stesichoros—XII. λιγεῖα . ἐρατῶν ὅμνους.

ΧΙΙΙ. 3. κήδεά τε.

ΧΙΥ. ἀμήχανα.

XV. δλυτ' άνθρ. vulg.; πᾶσα πολιά ποτ' άνθρ. Vind.

IBYKOS.

I. (1). SPRING-TIDE AND LOVE.

"Ηρι μὲν αι τε Κυδώνιαι στρ.

μαλίδες ἀρδόμεναι ροᾶν

ἐκ ποταμῶν, ινα παρθένων

κᾶπος ἀκήρατος, αι τ' οἰνανθίδες

σὐξόμεναι σκιεροισιν ὑφ' ἔρνεσιν

οἰναρέοις θαλέθοισιν ἐμοὶ δ' ἔρος

οὐδεμίαν κατάκοιτος ὥραν, ἄθ' ὑπὸ στεροπᾶς φλέγων

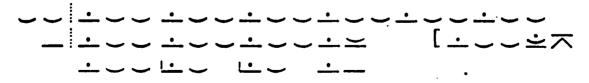
Θρητιος βορέας, ἀίσσων παρὰ Κύπριδος ἀζαλέαις μα
νίαισιν ἐρεμνὸς ἀθαμβὴς

έγκρατέως πεδόθεν τινάσσει

10 άμετέρας φρένας.

άντ.

II. (2). LOVE IN OLD AGE.



ΙΒΥΚΟΝ—Ι. 2. μολίδες Α. ροάν Α. 4. κηπος Α. οἰνανθίδος Α. 7. κατάκητος. κατάκηλος Kaibel. ἄθ': τε Α. 8. Θρηίκοις Α. ἀθάμβησεν κραταιῶς Α. 9. παῖδ' ὅθεν φυλάσσει Α; τινάσσει Naeke; σαλάσσει Schoemann. 10. ἡμετέρας.

5	"Ερος αὖτέ με κυανέοισιν ὑπὸ βλεφάροις τακέρ' ὅμ- κηλήμασι παντοδαποῖς ἐς ἄπειρα [μασι δερκόμενος δίκτυα Κύπριδός ⟨με⟩ βάλλει· ἢ μὰν τρομέω νιν ἐπερχόμενον, ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γήραι ἀέκων σὺν ὅχεσφι θοοῖς ἐς ἄμιλλαν ἔβα.
	III. (3). THE RADIANCE OF THE STARS.
	Φλεγέθων, ξίπερ διὰ νύκτα μακράν σείρια παμφα- νόωντα
	IV. (4) ∴
	Αἰεί μ', δ φίλε θυμέ, τανύπτερος ώς ὅκα πορφυρίς
	 ∇. (5). EURYALOS. ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴
	Εὐρύαλε, γλαυκέων Χαρίτων θάλος,
	καλλικόμων μελέδημα, σε μεν Κύπρις ἄ τ' ἀγανοβλέφαρος Πειθώ ῥοδέοισιν ἐν ἄνθεσι θρέψαν.

Ibykos—II. 2. ϵls . 6. $d\sigma \kappa \hat{\omega} \nu$.

ΙΙΙ. ἄπερ διὰ: ἄπερ τὰ.

ΙV. θυμέ: οὐμε Α.

VI. (6). FLORAL OFFERINGS. Μύρτα τε καὶ ἴα καὶ ἐλίχρυσος μαλά τε καὶ ῥόδα καὶ τέρεινα δάφνα VII. (7). THE DAWN. Τάμος ἄυπνος κλυτός ὅρθρος ἐγείρησιν ἀηδόνας. VIII. (9). KASSANDRA. Γλαυκώπιδα Κασσάνδραν, έρασιπλόκαμον κούραν Πριάμου φᾶμις έχησι βροτῶν. THE MOLIONES. IX. (16). Τούς τε λευκίππους κόρους τέκνα Μολιόνας κτάνον, άλικας ίσοπάλους, ένιγυίους, άμφοτέρους γεγαώτας έν ώέψ

άργυρέψ.

5

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VI. τέρινα δαφηα, Α.

VIII. κόρην Α; κόραν CD. πριάμου ΑΒ; πριάμοιο CD. Εχησι. ΙΧ. 1. κούρους. 3. Ισοκεφάλους. ένιγύους.

X.	(22).	ORTYGIA'S	DIKE.
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		• • •		<u> </u>
ب ب	∴>	<u>. </u>	∸ ~~~	∴ ∧
∴ >	∸ ~ ~	∸ ~	∴ ∧	
<u>-</u> -	∸ ~~	 ~	∸	
			παρὰ χέ	ρσον

λίθινον ἔκλεκτον παλάμαισι βροτῶν· πρόσθεν νιν πεδ' ἀναριτᾶν

ίχθύες ώμοφάγοι νέμοντο.

XI. (24). THE VOX POPULI NOT THE VOX DEI.

	∸>	ب نا	・ス		
ب نا	<u> </u>	ب نا	<u>.</u>	ب نا	<u>-</u>

Δέδοικα, μή τι παρ θεοίς ἀμβλακων τιμάν πρός ἀνθρώπων ἀμείψω.

XII. (27). NO MEDICINE FOR DEATH.

Οὐκ ἔστιν ἀποφθιμένοις ζωᾶς ἔτι φάρμακον εὐρείν.

PYTHERMOS.

Οὐδὲν ἢν ἄρα τἆλλα πλὴν ὁ χρυσός.

ΙΒΥΚΟS—Χ. 2. τον παλάμαις. 3. πρόσθε, παίδα νήριτον.
ΧΙ. 1. παρά Plato, Plut., Suidas, περί Suidas, s.v. 'Ι

XI. 1. παρά Plato, Plut., Suidas; περί Suidas, s.v. Ίβυκ. ρησ. 2. v.l. $\dot{a}\mu\pi\lambda\alpha\kappa\dot{\omega}\nu$.

ANAKREON.

I. (1). EIE APTEMIN.

Γουνοῦμαί σ', ἐλαφηβόλε, ξανθὴ παῖ Διός, ἀγρίων δέσποιν' "Αρτεμι θηρῶν' ἤ κου νῦν ἐπὶ Ληθαίου δίνησι θρασυκαρδίων ἀνδρῶν ἐσκατορᾶς πόλιν χαίρουσ' ' οὐ γὰρ ἀνημέρους ποιμαίνεις πολιήτας.

5

ΙΙ. (2). ΕΙΣ ΔΙΟΝΎΣΟΝ

ΤΩ 'ναξ, ῷ δαμάλης Έρως
καὶ Νύμφαι κυανώπιδες
πορφυρη τ' 'Αφροδίτη
συμπαίζουσιν, ἐπιστρέφεαι δ

ύψηλῶν κορυφὰς ὀρέων,
γουνοῦμαί σε· σὰ δ' εὐμενης
ἔλθ' ἡμῖν, κεχαρισμένης δ'
εὐχωλης ἐπακούειν.
Κλευβούλω δ' ἀγαθὸς γενεῦ
σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',
δ Δεύνυσε, δέχεσθαι.

III. (3). KLEUBULOS.

Κλευβούλου μεν έγωγ' έρέω, Κλευβούλω δ' έπιμαίνομαι, Κλεύβουλον δε διοσκέω.

IV. (4). LOVE UNHEEDED.

⁷Ω παῖ παρθένιον βλέπων, δίζημαί σε, σὺ δ' οὐ κοεῖς, οὐκ εἰδώς, ὅτι τῆς ἐμῆς ψυχῆς ἡνιοχεύεις.

V. (7). A STORM.

Μεὶς μὲν δὴ Ποσιδηϊὼν ἔστηκεν, νεφέλαι δ' ὕδει ⟨βρίθονται⟩, βαρὰ δ' ἄγριοι χειμῶνες παταγεῦσιν.

VI. (8). MODERATION IN DESIRE.

"Εγωγ' οὖτ' ἃν 'Αμαλθείης βουλοίμην κέρας οὖτ' ἔτεα πεντήκοντά τε κἀκατὸν Ταρτησσοῦ βασιλεῦσαι.

VII. (14). A LESBIAN LOVE.

Σφαίρη δηθτέ με πορφυρή βάλλων χρυσοκόμης Έρως

Anakreon—III. 1. $\epsilon\rho\hat{\omega}$. 3. $\delta\iota\sigma\kappa\nu\epsilon\omega$ CD.

IV. 2. où kaieis A; oùk åleis E.

VI. 1. έγώ τ' ἄν οὅτ'. 'Αμαλθίης. 2. οὅτε τὰ. 3. καὶ ἐκατόν. VII. 1. δεῦτε Α. πορφυρενι Α.

νήνι ποικιλοσαμβάλφ
συμπαίζειν προκαλείται·
5 ἡ δ', ἐστὶν γὰρ ἀπ' εὐκτίτου
Λέσβου, τὴν μὲν ἐμὴν κόμην,
λευκὴ γάρ, καταμέμφεται,
πρδς δ' ἄλλην τινὰ χάσκει.

VIII. (17). WEIN WEIB UND GESANG.

IX. (19). THE LEUKADIAN CLIFF.

X. (20). THE DELIGHTS OF YOUTH.

τίς έρασμίην τρέψας θυμὸν ές ηβην τερένων ημιόπων υπ' αὐλῶν ορχεῖται;

XI. (21). ARTEMON.

VII. 3. ποικίλος λαμβάνω Α. 4. άπευκτικοῦ Α.

VIII. 3. παιδί.

Χ. θρέψας. Επέβην τέρεν ώς ημίσπον.

Πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα, καὶ ξυλίνους ἀστραγάλους ἐν ώσὶ καὶ ψιλὸν περὶ πλευρῆσι ⟨δέρριον⟩ βοός,

νεόπλυτον είλυμα κακής ἀσπίδος, ἀρτοπώλισιν 5 κάθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς ᾿Αρτέμων, κίβδηλον εὐρίσκων βίον,

πολλὰ μὲν ἐν δουρὶ δεθεὶς αὐχένα, πολλὰ δ' ἐν τροχῷ, πολλὰ δὲ νῶτον σκυτίνη μάστιγι θωμιχθείς, κόμην πώγωνά τ' ἐκτετιλμένος·

10 νῦν δ' ἐπιβαίνει σατινέων χρύσεα φορέων καθέρματα, πάις Κύκης, καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ γυναιξὶν αὔτως ⟨ἐμφερής⟩.

XII. (24, 25). EROS FLIES FROM THE AGED.

'Αναπέτομαι δη προς 'Όλυμπον πτερύγεσσι κούφαις δια τον Ερωτ' ου γαρ έμοι (παις) έθέλει συνηβαν.

(Έρως) ὅς μ' ἐσιδῶν γένειον ὑποπόλιον χρυσοφαέννων πτερύγων ἀήταις παραπέτεται.

XIII. (28). RELICTA NON BENE PARMULA.

'Ασπίδα ρίψας ποταμοῦ καλλιρόου παρ' ὄχθας.

ΑΝΑΚΡΕΟΝ—ΧΙ. 5. καὶ έθ. ΑΕ. ὁ πονηρὸς ὁ Α. 7. τιθείς Α. 8. δ' έν ώτω σκυτίνω Α. 10. φαρέων Α. 11. παῖς Α. 13. αὕτως. ΧΙΙ. 2. θέλει. 4. ἀετοῖς.

XIII. $\rho\iota\psi\epsilon$ s B. π οταμον A. $\iota\lambda\lambda\iota\rho$ οου with κα superscr. over $\iota\lambda$ A. π α ρ ' δ $\chi\theta$ αs: $\tau\rho$ ο χ οὰs AB.

XIV. (41). MEGISTES.

<Ο> Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες ἐπεί τε στεφανοῦταί τε λύγω καὶ τρύγα πίνει μελιηδέα.

XV. (42). THE PROPER MIXTURE. $Ka\theta a\rho\hat{\eta}$ δ' ἐν κελέ $\beta\eta$ πέντε $\langle \tau\epsilon \rangle$ καὶ τρεῖς ἀναχείσ $\theta\omega$.

XVI. (43). OLD AGE AND DEATH.

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J, -	<u> </u>			/\

Πολιοὶ μὲν ἡμὶν ἤδη κρόταφοι κάρη τε λευκόν, χαρίεσσα δ' οὐκέτ' ἤβη πάρα, γηραλέοι δ' όδόντες. γλυκεροῦ δ' οὐκέτι πολλὸς βιότου χρόνος λέλειπται διὰ ταῦτ' ἀνασταλύζω θαμὰ Τάρταρον δεδοικώς.
5 'Αίδεω γάρ ἐστι δεινός μυχός, ἀργαλῆ δ' ἐς αὐτὸν κάθοδος καὶ γὰρ ἑτοῦμον καταβάντι μὴ ἀναβῆναι.

XVII. (45). THE POET'S CHARM.

Έμε γαρ λόγων ζμελέων τ'> είνεκα παίδες αν φιλοίεν· χαρίεντα μεν γαρ άδω, χαρίεντα δ' οίδα λέξαι.

XVIII. (46). THE DICE OF EROS.

'Αστραγάλαι δ' "Ερωτός είσιν μανίαι τε καὶ κυδοιμοί...

 $XVI. 1. \dot{\eta}\mu\hat{\iota}\nu$. 2. οὐκ $\xi\theta^{\circ}$. 6. $\xi\tau$ οιμον. XVIII. εἰσι. κυδοίμοιο.

XIX. (47). EROS THE SMITH.

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Μεγάλω δηθτέ μ' "Ερως ἔκοψεν ώστε χαλκεύς πελέκει, χειμερίη δ' ἔλουσεν έν χαράδρη.

XX. (50). DEATH FREES FROM PAIN. 'Από μοι θανείν γένοιτ' οὐ γὰρ ἃν ἄλλη λύσις ἐκ πόνων γένοιτ' οὐδαμὰ τῶνδε.

XXI. (51). THE DESERTED FAWN.

'Αγανώς οξά τε νεβρόν νεοθηλέα γαλαθηνόν, όστ' έν ύλη κεροέσσης ἀπολειφθείς ὑπό μητρὸς ἐπτοήθη

XXII. (54). THE FESTIVAL OF DIONYSOS.

Έπὶ δ' ὀφρύσιν σελίνων στεφανίσκους θέμενοι θάλειαν ὁρτὴν ἀγάγωμεν Διονύσφ.

XXIII. (62). EROS THE BOXER.

Φέρ' ὕδωρ, φέρ' οἶνον, ὧ παῖ, φέρε $\langle \delta' \rangle$ ἀνθεμοῦντας ἡμὶν στεφάνους, ἔνεικον, ὡς δὴ πρὸς Ἔρωτα πυκταλίζω.

Anakreon—XXI. 3. $\dot{v}\pi o\lambda$ - v.l. $\dot{a}\pi \dot{o}$ v.l.

XXII. ἐορτήν, perhaps with synizesis.

XXIII. 2. ἀνθεμεῦντας ἡμῖν. 3. δή Orion; μή Athen. CE.

XXIV. (63). SOBRIETY IN THE REVEL.

"Αγε δή, φέρ ήμεν, ω παῖ, κελέβην, ὅκως ἄμυστιν προπίω, τὰ μὲν δέκ' ἐγχέας ὕδατος, τὰ πέντε δ' οἴνου κυάθους, ὡς ἀνυβρίστως ἀτὰ δηὖτε βασσαρήσω.

5

IC

άγε δεύτε μηκέτ' ούτω πατάγφ τε κάλαλητῷ Σκυθικὴν πόσιν παρ' οἴνφ μελετώμεν, άλλὰ καλοίς ὑποπίνοντες ἐν ὔμνοις

XXV. (65). EROS THE SOVEREIGN.

(Τὸν) "Ερωτα τὸν γὰρ άβρὸν μέλομαι βρύοντα μίτραις πολυανθέμοισ' ἀείδειν' ὅδε γὰρ θεῶν δυνάστης, ὅδε καὶ βροτοὺς δαμάζει.

XXVI. (74). THE POET'S TEMPERAMENT.

έγω δε μισέω πάντας, ὅσοι χθονίους ἔχουσι ῥυσμοὺς καὶ χαλεπούς: μεμάθηκά σ', ὧ Μεγίστη, των ἀβακιζομένων.

XXIV. 1. ημίν. 5. αν δβριστιώσανα Α. 6. δευτε Α. 7. δηυτε μηκέθ' Α. XXV. 2. μέλπομαι.

XXVI. 2. δσοι: οί . φυθμούς. 3. μεμαθήκασω, ωτ μεγίστη; perhaps δ' ω.

	XXVII.	(75).	\mathbf{A} C	OY	MA	IDEN.
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Πῶλε Θρηκίη, τί δή με λοξδν ὅμμασιν βλέπουσα νηλεῶς φεύγεις, δοκεῖς δέ μ' οὐδὲν εἰδέναι σοφόν;

ἴσθι τοι, καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι, ἡνίας δ' ἔχων στρέφοιμί ⟨σ'⟩ ἀμφὶ τέρματα δρόμου.

5 νῦν δὲ λειμῶνάς τε βόσκεαι κοῦφά τε σκιρτῶσα παίζεις· δεξιὸν γὰρ ἱπποσείρην οὐκ ἔχεις ἐπεμβάτην.

XXVIII. (76). AN OLD MAN'S LOVE. Κλῦθί μευ γέροντος, εὖέθειρα χρυσόπεπλε κούρη.

XXIX. (86). THE EFFEMINATE MAN.

Καὶ θάλαμος, ἐν τῷ κεῖνος οὐκ ἔγημεν, ἀλλ' ἐγήματο.

XXX. (89). LOVE UNDER CONTROL.

'Ερέω τε δηθτε κοθκ έρέω καὶ μαίνομαι κοθ μαίνομαι.

ΑΝΑΚRΕΟΝ—ΧΧΥΙΙ. 2. δοκέεις. 6. ἰπποπείρην. οὐχ ἔξεις. ΧΧΥΙΙΙ. v.l. εὐέθειρε Schol. κούρα.

XXIX. &.

ΧΧΧ. ἐρῶ.

LASOS.

ΤΜΝΟΣ ΕΙΣ ΤΗΝ ΕΡΜΙΟΝΙ ΔΗΜΗΤΡΑ.

Δάματρα μέλπω κόραν τε Κλυμένοι' ἄλοχον Μελίβοιαν υμνων ἀναγνέων Αἰολίδ' ἄμα βαρύβρομον ἀρμονίαν.

TELESILLA.

> --- -- --

"Αδ' "Αρτεμις, δ κόραι, φεύγοισα τον 'Αλφεόν.

SIMONIDES.

ΕΓΚΩΜΙΑ.

Ι. (4). ΕΙΣ ΤΟΥΣ ΕΝ ΘΕΡΜΟΠΥΛΑΙΣ ΘΑΝΟΝΤΑΣ.

Των έν θερμοπύλαισι θανόντων εὐκλεὴς μὲν ἀ τύχα, καλὸς δ' ὁ πότμος,

βωμός δ' ὁ τάφος, πρό γόων δὲ μνᾶστις, ὁ δ' οἰκτος
ἐντάφιον δὲ τοιοῦτον οὖτ' εὐρὼς
[ἔπαινος:
οὖθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.
ἀνδρῶν ἀγαθῶν ὅδε σακὸς οἰκέταν εὐδοξίαν
Ἑλλάδος εἵλετο· μαρτυρεῖ δὲ καὶ Λεωνίδας
ὁ Σπάρτας βασιλεύς, ἀρετᾶς μέγαν λελοιπὼς
κόσμον ἀέναόν τε κλέος.

ΙΙ. (5). ΣΚΟΠΑΙ ΤΩΙ ΚΡΕΟΝΤΟΣ ΘΕΣΣΑΛΩΙ.

"Ανδρ' άγαθδν μεν άλαθέως γενέσθαι χαλεπόν, στρ. α΄. χερσίν τε καὶ ποσὶ καὶ νόφ τετράγωνον, ἄνευ ψόγου τετυγμένον.

(Five verses missing).

οὐδέ μοι ἐμμελέως τὸ Πιττάκειον νέμεται, στρ. β΄. καίτοι σοφοῦ παρὰ φωτὸς εἰρημένον χαλεπὸν φάτ' ἐσθλὸν ἔμμεναι.

5 θεὸς ἄν μόνος τοῦτ' ἔχοι γέρας ἄνδρα δ' οὖκ ἔστι μὴ οὖ κακὸν ἔμμεναι, δν ἀμάχανος συμφορὰ καθέλη. πράξας γὰρ εὖ πᾶς ἀνὴρ ἀγαθός,

SIMONIDES—Ι. 3. προγόνων . οίτος. 6. δ δὲ σηκός οίκετ \hat{a} ν. 7. εἴλατο.

ΙΙ. 6. δν άν. 7. πράξας μέν γάρ.

κακὸς δ', εἰ κακῶς ζτι·> καὶ τὸ πλείστον ἄριστοι, τοὺς θεοὶ φιλέωντι.

10 το ὖνεκεν ο ὖποτ' έγὼ τὸ μὴ γενέσθαι δυνατον .στρ. γ΄. διζήμενος κενεὰν ές ἄπρακτον έλπίδα μο ῖραν αἰωνος βαλέω,

πανάμωμον ἄνθρωπον, εὐρυέδεος ὅσοι καρπδν αἰνύμεθα χθονός·

έπί τ' υμμιν εύρων απαγγελέω. πάντας δ' έπαίνημι καὶ φιλέω, 15 έκων οστις ερδη

μηδέν αἰσχρόν ἀνάγκα δ' οὐδέ θεοὶ μάχονται.

ύγιης ἀνήρ· οὐδὲ μή μιν ἐγὼ
20 μωμήσομαι· τῶν γὰρ ἀλιθίων
ἀπείρων γενέθλα.
πάντα τοι καλά, τοῖσί τ' αἰσχρὰ μὴ μέμεικται.

EIIINIKOI.

III. (7). VICTORIOUS MULES.

Χαίρετ' ἀελλοπόδων θύγατρες ἴππων.

ΙΙ. 9. $\epsilon \pi l \pi \lambda \epsilon \hat{i} \sigma \tau$ ον δε καί. 13. $\epsilon \pi \epsilon i \theta' \dot{\nu} \mu \hat{i} \nu$. 16. $\epsilon \nu \dot{\alpha} \gamma \kappa \eta$. 18. δς $\mu \dot{\eta}$ κακὸς $\dot{\eta}$. $\gamma \epsilon \dot{\nu} \dot{\eta} \sigma \epsilon i \pi \dot{\delta} \lambda i \nu$. 19. οὐ $\mu \dot{\eta} \nu \dot{\epsilon} \gamma \dot{\omega}$. 20. $\dot{\eta} \lambda i \theta l \omega \nu$. 21. $\gamma \dot{\epsilon} \nu \epsilon - \theta \lambda a$. 22. $\mu \dot{\epsilon} \mu i \kappa \tau a i Smyth$.

ΙΥ. (8). ΓΛΑΥΚΩΙ ΚΑΡΥΣΤΙΩΙ ΠΥΚΤΗΙ.

οὐδὲ Πολυδεύκεος βία χεῖρας ἀντείναιτ' ἃν ἐναντίον αὐτῷ, οὐδὲ σιδάρεον 'Αλκμάνας τέκος.

V. (10). ΑΣΤΥΛΩΙ ΚΡΟΤΩΝΙΑΤΗΙ.

Τίς δη των ζγε νυν τοσάσδε πετάλοισι μύρτων η στεφάνοισι ρόδων άνεδήσατο νίκας έν άγωνι περικτιόνων;

VI. (12). HALCYON DAYS.

'Ως δπόταν χειμέριον κατά μῆνα πινύσκη Ζεὺς ἄματα τέσσαρα καὶ δέκα, λαθάνεμόν τέ μιν ὥραν καλέουσιν ἐπιχθόνιοι ἱρὰν παιδοτρόφον ποικίλας άλκυόνος.

SIMONIDES — IV. évavtlas.

V. τοσάδε vulg.; τόσας δή Flor.

VII. (18). THE PELEIADES.

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Δίδωτι δ' εύχος Έρμας έναγώνιος,

Μαιάδος οὐρείας ελικοβλεφάρου παῖς ετικτε δ' Ατλας επτὰ ἰοπλοκάμων φιλᾶν θυγατρῶν τάν γ' εξοχον είδος, ταὶ καλέονται Πελειάδες οὐράνιαι.

тпорхимата.

VIII. (29). A WINDING BOUT.

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^{&#}x27;Απέλαστον ἵππον ἢ κύνα

έλελιζόμενος ποδὶ μίμεο, καμπύλον μέλος διώκων.

IX. (30). THE CHASE.

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oĩos

άνὰ Δώτιον άνθεμόεν πεδίον πέταται θάνατον κεροέσσα

^{&#}x27;Αμυκλαίαν άγωνίφ

VII. 1. δευτεσερμας Α. εύχος Jacobs. 3. έπιτα Α. φίλαν θυγαγέρων Α. 4. άγικαλ. Α.

ΙΧ. 2. τε πεδίον. 3. κεράσασα.

ευρέμεν ματεύων έλάφω.

5 τὰν δ' ἐπ' αὐχένι στρέφοισαν ἔτειρ' ὃν κάρα πάντ' ἐπ' οἶμον.

X. (31). THE CRETAN STRAIN.

*ὅπα δὲ γαρῦσαι

σύν τ' έλαφρὸν ὅρχημ' ἀοιδᾳ ποδῶν μιγνύμεν Κρῆτά μιν καλέουσι τρόπον, τὸ δ' ὅργανον Μολοσσόν.

OPHNOI.

ΧΙ. (32). ΕΙΣ ΣΚΟΠΑΔΑΣ.

"Ανθρωπος έων μήποτε φάσης ὅ τι γίνεται αὔριον, μηδ' ἄνδρα ἰδων ὅλβιον, ὅσσον χρόνον ἔσσεται' ωκεῖα γὰρ οὐδὲ τανυπτερύγου μυίας οὕτως ά μετάστασις.

XII. (36). THE LIFE OF THE DEMI-GODS.

SIMONIDES—ΙΧ. 4. μανύων. 5. στέφοιαν έτερον κάρα. 6. πάντα έτοιμον.

Χ. δταν δέ γηρώσαι νῦν έλαφρον δρχημα οίδα.

ΧΙ. 1. φήσης.

Οὐδὲ γὰρ οι πρότερόν ποτ' ἐπέλοντο, θεῶν δ' ἐξ ἀνάκτων ἐγένονθ' υίες ἡμίθεοι, ἄπονον οὐδ' ἄφθιτον οὐδ' ἀκίνδυνον βίον ἐς γῆρας ἐξίκοντο τελέσσαντες.

XIII. (37). DANAE AND PERSEUS.

"Οτε λάρνακι δαιδαλέα ἄνεμος τέτμε πνέων κινηθεῖσά τε λίμνα, δείματι ἤριπεν οὐκ ἀδιάντοισιν παρειαῖς

αμφί τε Περσέϊ βάλλε φίλαν χέρ', εἶπέν τ' "δ
5 οἷον ἔχω πόνον σὺ δ' ἀωτεῖς [τέκος, ἀντ.

ΧΙΙ. τελέσαντες.

XIII. 1. ἐν δαιδαλαία . τε μὴν πνέων. 2. δέ. 3. δείματι ἔριπεν οῦτ' ἀδίαν τοῖσι. 5. οὐ δ' ἀυταῖς Reg.; σὺ δ' αὖτε εἰς Athen.

γαλαθηνῷ δ' ἤθεϊ κνώσσεις ἐν ἀτερπεῖ
δούρατι χαλκεογόμφῳ,
νυκτιλαμπεῖ κυανέῳ τε δνόφῳ ταθείς·
ἄλμαν δ' ὕπερθεν τεᾶν κομᾶν βαθεῖαν
το παριόντος κύματος οὐκ ἀλέγεις, οὐδ' ἀνέμων
φθόγγον, πορφυρέαισιν
κείμενος ἐν χλανίσιζν, προσέχων καλδν⟩ πρόσωπον.

ěπ.

εί δέ τοι δεινον τό γε δεινον ήν,
καί κεν έμων ρημάτων λεπτον ύπειχες οδας.
15 κέλομαι εδδε βρέφος, εύδετω δε πόντος,
εύδετω (δ") ἄμετρον κακόν
μεταιβολία δε τις φανείη, Ζεῦ πάτερ, ἐκ σέο.
ὅττι δε θαρσαλέον ἔπος
εὔχομαι καὶ νόσφι δίκας, σύγγνωθί μοι."

XIV. (38). DEATH THE END OF ALL THINGS.

Πάντα γὰρ μίαν ἰκνεῖται δασπλητα Χάρυβδιν, αὶ μεγάλαι τ' ἀρεταὶ καὶ ὁ πλοῦτος.

XV. (39). "MAN'S FEEBLE RACE, WHAT ILLS AWAIT?"

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SIMONIDES—XIII. 6. ἐγαλαθηνωδεῖ θεικνοώσσεις. 7. χ. δέ. 8. ταθείς: τὰ δ' εἰς. 9. ἄλμαν: αὐλέαν. τεὰν κόμαν. 10. περιόντος . ἀνέμον. 11. πορφυρέα. 12. χλανίσι πρόσωπον. 13. ἢν: ἢ. 14. κεκεν . λεπτῶν. 17. μαιβουλία. 18. δτι δή. 19. εὕχομαι κνόφι.

'Ανθρώπων όλίγον μεν κάρτος, ἄπρακτοι δε μεληδόνες, αίωνι δε παύρω πόνος άμφι πόνω. ό δ΄ ἄφυκτος όμως επικρέμαται θάνατος κείνου γὰρ ἴσον λάχον μέρος οι τ' άγαθοί 5 ὅστις τε κακός.

EΞ ΑΔΗΛΩΝ ΕΙΔΩΝ. XVI. (40). ORPHEUS.

τοῦ καὶ ἀπειρέσιοι

πωτῶντ' ὄρνιθες ὑπὲρ κεφαλᾶς, ἀνὰ δ' ἰχθύες ὀρθοὶ κυανέου 'ξ ὕδατος ἄλλοντο καλᾶ σὺν ἀοιδᾶ.

XVII. (41). ORPHEUS.

Ούδε γὰρ εννοσίφυλλος ἀήτα τότ' ἄρτ' ἀνέμων, ἄτις κατεκώλυε κιδναμένα μελιαδέα γᾶρυν ἀραρεῖν ἀκοαῖσι βροτῶν.

XVIII. (42). MAN BEGUILED BY THE GODS.

'Ρεία θεοὶ κλέπτουσιν ἀνθρώπων νόον.

XVI. 3. €ξ.

ΧVII. 1. άήτη. 2. σκιδναμένα.

XIX. (46). THE MUSE'S HARVEST.
'Α Μοίσα γὰρ οὐκ ἀπόρως γεύει τὸ παρὸν μόνον, ἀλλ' ἐπέρχεται
πάντα θεριζομένα· μή μοι καταπαύετ', ἐπείπερ ἄρξατο τερπνοτάτων μελέων ὁ καλλιβόας πολύχορδος αὐλός.
XX. (52). ARCHEMOROS.
⟨Εὐρυδίκας⟩
ἰ οστεφάνου γλυκεῖαν έδάκρυσαν
ψυχὰν ἀποπνέοντα γαλαθηνον τέκος
XXI. (53). MELEAGER.
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δς δουρὶ πάντας
νίκασε νέους δινάεντα βαλών
"Αναυρον υπερ πολυβότρυος έξ Ίωλκου.
ούτω γὰρ "Ομηρος ήδὲ Στασίχορος ἄεισε λαοῖς.
XXII. (57). AGAINST KLEOBULOS.
ن

SIMONIDES—XIX. 1. Μοῦσα. XXI. 2. νικᾶις ενεους Δ.

Τίς κεν αἰνήσειε νόψ πίσυνος Λίνδου ναέταν Κλεόἀενάοις ποταμοῖσιν ἄνθεσί τ' εἰαρινοῖς [βουλον ἀελίου τε φλογὶ χρυσέας τε σελάνας καὶ θαλασσαίαισι δίναις ἀντίζα βέντα μένος στάλας; ὅπαντα γάρ ἐστι θεῶν ἤσσω· λίθον δὲ καὶ βρότεοι παλάμαι θραύοντι· μωροῦ φωτὸς ἄδε βουλά.

XXIII. (58). VIRTUE.

"Εστι τις λόγος

- τὰν 'Αρετὰν ναίειν δυσαμβάτοις ἐπὶ πέτραις' άγνὰν δέ μιν θεὰν χῶρον άγνὸν ἀμφέπειν. οὐδὲ πάντων βλεφάροις θνατῶν ἔσοπτος,
- 5 ῷ μὴ δακέθυμος ἱδρῶς ἔνδοθεν μόλη, ἴκηταί τ' ἐς ἄκρον ἀνδρείας.

XXII. 1. $\nu \hat{\varphi}$. 2. ποταμοίς. 3. χρυσάς. 4. ἀντιθέντα στήλας. 6. βρότειοι.

ΧΧΙΙΙ. 3. νῦν δέ μιν θυάν. 6. Ίκητ' ές.

. XXIV. (60). THE DEAD IN LIFE.
"Ωνθρωπε, κείσαι ζων έτι μαλλον των ύπο γας έκείνων.
XXV. (61). VIRTUE IS OF HEAVEN.
<u> </u>
<u> </u>
Οὔτις ἄνευ θεῶν ἀρετὰν λάβεν, οὖ πόλις, οὖ βροτός. θεὸς ὁ πάμμητις ἀπήμαντον δὲ οὖδέν ἐστιν ἐν θνατοῖς. XXVI. (62). RES HUMANAE INSTABILES.
・・・・・>
→
οὖκ ἔστιν κακδν ἀνεπιδόκητον ἀνθρώποις, ὀλίγφ δὲ χρόνφ πάντα μεταρρίπτει θεός.
XXVII. (65). MORS ET FUGACEM PERSEQUITUR VIRUM.
ししし こしし ニー シーラ ニス
'Ο δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον.

SIMONIDES—XXIV. γη̂ς. XXV. 4. αὐτοῖς.

XXVIII. (66). SILENCE.

*Εστι καὶ σιγάς ἀκίνδυνον γέρας.

XXIX. (69). WHAT'S DONE IS DONE.

Τὸ γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται.

XXX. (70), HEALTH.

Οὐδὲ καλᾶς σοφίας ἐστὶν χάρις, εἰ μή τις ἔχει σεμνὰν ὑγίειαν.

XXXI. (71). PLEASURE.

Τίς γὰρ άδονᾶς ἄτερ θνατῶν βίος ποθεινός ἢ ποία τυραννίς; τᾶς δ' ἄτερ οὐδὲ θεῶν ζαλωτός αἰών.

XXXII. (72). ROSY LIPS,

... ← ... ←

πορφυρέου ἀπὸ στόματος ίεισα φωνὰν παρθένος.

XXXIII. (73). THE NIGHTINGALE.
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Εὖτ' ἀηδόνες πολυκώτιλοι,
χλωραύχενες, εἰαριναί
XXXIV. (74). THE HARBINGER OF SPRING.
<u> </u>
"Αγγελε κλυτὰ ἔαρος άδυόδμου, κυανέα χελιδοῖ
Kourea Xentoor
XXXV. (75). WINE AND POETRY.
····· <u>·</u> · · · · · · · · · · · · · · ·
→
έξελέγχει <δ'> ὁ νέος
οίνος οὐ τὸ πέρυσι δώρον ἀμπέλου· ὁ δὲ μῦθος
δδε κενεόφρων.
XXXVI. (76). APPEARANCES AND TRUTH.
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Τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιᾶται.
TIMOKREON.
I. (1). THEMISTOKLES.
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'Αλλ' εἰ τίγε Παυσανίαν ἡ καὶ τύγε Ξάνθιππον	
αίνεῖς στρ	
η τύγε Λευτυχίδαν, έγω δ' Αριστείδαν έπαινέω	
ἄνδρ' ἱερῶν ἀπ' 'Αθανῶν	
έλθεῖν ἔνα λῷστον, ἐπεὶ Θεμιστοκλῆ' ἤχθαρε Λατώ,	
5 ψεύσταν, ἄδικον, προδόταν, ὃς Τιμοκρέοντα ξείνον ἐόντα ἀντ ἀργυρίσισε κυβαλικοίσε πεωτθεὶς οὐ κατάγεν	
ές πατρίδ' Ιάλυσον	
λαβων δε τρί' άργυρίου τάλαντ' έβα πλέων είς δλεθρον	,
τους μεν κατάγων άδίκως, τους δ' έκδιώκων, τους	
δὲ καίνων, ἐπ.	
το άργυρίων ὑπόπλεος. Ἰσθμοί δ' ἐπανδόκενε γελοίως	
ψυχρά κρέα παρέχων	
οί δ' ήσθιον κηθχοντο μη ώραν θεμιστοκλέος γενέσθαι	

II. (2).

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Μούσα, τούδε του μέλεος κλέος ἀν' Έλλανας τίθει, ως ἐοικός καὶ δίκαιον.

Τιμοκαβον-Ι. 4. Θεμιστοκλήα vulg., -κλέα δ' Fa. 6. σκυβαλικοίσι vulg.; βαλικοίσι i; κυμβαλικοίσι Fa., c. superscr. 7. els. 10. ὑπόπλειος Fa. 12. ωραν Θεμιστοκλέους.

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III. (3).

Ούκ ἄρα Τιμοκρέων μαῦνος Μήδοιστιν ὁρκιατόμει, ἀλλ' ἐντὶ κᾶλλοι δὴ πονηροί: οὐκ ἔγὰ μόνα κόλουρις: ἐντὶ καὶ ἄλλαι ἀλώπεκες.

IV. (8). PLUTOS.

"Ωφελέν σ', δ τυφλέ Πλούτε, μήτε γη μήτ' έν θαλάσση μήτ' έν ήπείρφ φανημεν, άλλὰ Τάρταρόν τε ναίειν κάχεροντα: διὰ σὲ γὰρ πάντ' < ἔστ' > ἐν ἀνθρώποις κακά.

KORINNA.

I. (2). ORION.

Τιμοκκεον—ΙΙΙ. 2. δραια τέμοι vulg. ΙV. 1. έν γἢ. φανήμεναι. Νίκασ' ὁ μεγαλοσθένης 'Ωαρίων, χώραν τ' ἀφ' έως πασαν ωνύμανεν.

II. (9). AWAKE, KORINNA!

"Η διανεκώς εύδεις; οὐ μὰν πάρος ήσθα, Κόριννα, . . .

III. (10). HER THEME.

'Ιώνη δ' ἡρώων ἀρετὰς χήρωάδων ζἀείδω>

IV. (20). SONG AT TANAGRA.

Καλὰ γεροί ἀεισομένα Ταναγρίδεσσι λευκοπέπλοις· μέγα δ' ἐμὰ γέγαθε πόλις λιγυροκωτίλαις ἐνόπαις.

V. (21). MYRTIS' CONTEST WITH PINDAR.

μέμφομαι δὲ καὶ λιγυρὰν Μυρτίδ' ἰώνγα, ὅτι βανὰ φῦσ' ἔβα Πινδάροι ποτ' ἔριν.

Κοπιννα—Ι. 2. ἀπ' ἐοῦς. 3. ὤνυμανεν Michelangeli: ἀνούμηνεν. ΙΙΙ. 1. ϊωνει ηδ'. χειρωαδων.

ΙΝ. 1. γέροια εἰσομένα. 3. ἐμή. 4. λιγουροκωτίλης ἐνοπῆς. V. 2. λιγουράν. 3. φοῦσ'. 4. Πινδαρίοιο.

VI. (23). THESPIA.

Θέσπια καλλιγένεθλε, φιλόξενε, μωσοφίλητε.

LAMPROKLES.

EIΣ AθHNAN. ·

Παλλάδα περσέπολιν, δεινὰν θεὸν ἐγρεκύδοιμον, ποτικλήζω πολεμαδόκον, άγνὰν παίδα Διὸς μεγάλου δαμάσιππον

PRATINAS.

I. (1). AGAINST THE ENCROACHMENT OF THE FLUTE ACCOMPANIMENT.

Lamprokles—1. $\pi\epsilon\rho\sigma\epsilon\pi\tau$ ολιν v. l. 2. π οτικληtζω.

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Τίς ὁ θόρι βος ὅδε; τί τάδε τὰ χορεύματα; τίς ὅβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυμέλαν; ἔμὸς ἐμὸς ὁ Βρόμιος: ἐμὲ δεῖ κελαδεῖν, ἐμὲ δεῖ παταγεῖν ἀν ὅρεα σύμενον μετὰ Ναϊάδων

5 οδά τε κύκνον άγοντα ποικιλόπτερον μέλος,
τὰν ἀοιδὰν κατέστασε Πιερὶς βασίλειαν ὁ δ' αὐλὸς
ὕστερον χορευέτω καὶ γάρ ἐσθ' ὑπηρέτας,
κώμψ μόνον θιραμάχοις τε πυγμαχίαισι νέων θέλει
ἔμμεναι στρατηλάτας.
[παροίνων

10 παίε τον φρυνίου

ποικίλου πνοὰν ἔχοντα·
φλέγε τὸν ὀλετισιαλοκάλαμον,
λαλοβαρυόπα παραμελορυθμοβάταν θ',
ὑπαζὶς τρυπάνο δέμας πεπλασμένον.

15 ην ίδού άδε σοι δεξιά καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε κισσόχαιτ' ἄναξ, ἄκουε τὰν ἐμὰν Δώριον χορείαν.

Ρκατινας Ι. 4. σύμενον Β; θύμενον ΑΟ. Ναίδων. 6. κατεστας έπιερεις βασιλεια Α. 8. κωμών Α; κώμων μόνων Ε. θεαεί πάροινον Α. 10. φρυναίω. 11. προανέχοντα Α. 12. όλοσιαλοκάλαμον Α. 13. λαλοβαρυσπαραμελορυθμοβαταν θυπα Α; λαλοβαρυπαραμ. Ε. 16. πόλος Α.

II. (5). THE AIOLIAN MODE.

Μήτε σύντονον δίωκε, μήτε τὰν ἀνειμέναν Ἰαστὶ μοῦσαν, ἀλλὰ τὰν μέσαν νεῶν ἄρουραν αἰόλιζε τῷ μέλει.

πρέπει τοι πασιν ἀοιδολαβράκταις Αίολὶς άρμονία.

PHRYNICHOS.

I. (1). EIE AOHNAN.

Παλλάδα περσέπολιν κλήζω, πολεμαδόκον, άγνάν, παίδα Διδς μεγάλου, δάμνιππον αίεὶ παρθένον.

II. (2). "THE PURPLE LIGHT OF LOVE."

Λάμπει δ' έπὶ πορφυρέαις παρήσι φως έρωτος.

PRATINAS—II. 1. *Ιασιτίν* οὖσαν ΑΕ. 3. ἀοιδὰ λαβρακταις.

Ραννισμος—Ι. 2. δαμνοπώλον δίστον.

ΙΙ. παρηίσιν Α; παρειαίσι Ε.

DIAGORAS.

I. (1). EIE APIANOHN APPEION.

> Θεός, θεδς πρὸ παντὸς ἔργου βροτείου νωμῷ φρέν' ὑπερτάταν, αὐτοδαὴς δ' ἀρετὰ βραχὺν οἶμον ἔρπει.

ΙΙ. (2). ΕΙΣ ΝΙΚΟΔΩΡΟΝ ΜΑΝΤΙΝΕΑ.

Κατὰ δαίμονα καὶ τύχαν τὰ πάντα βροτοίσιν ἐκτελεῖται.

KYDIAS.

Εὐλαβεῦ δὲ μὴ κατέναντα λέοντος νεβρδς ἐλθων μοῦραν αἰρεῦσθαι κρεων.

PRAXILLA.

Ι. (1). ΑΧΙΛΛΕΥΣ.

'Αλλά τεδν ούποτε θυμόν ένὶ στήθεσσιν έπειθον.

XXXIII. (73). THE NIGHTINGALE.

Εὖτ' ἀηδόνες πολυκώτιλοι, χλωραύχενες, εἰαριναί
XXXIV. (74). THE HARBINGER OF SPRING.
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"Αγγελε κλυτὰ ἔαρος άδυόδμου, κυανέα χελιδοῦ
XXXV. (75). WINE AND POETRY.
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έξελέγχει <δ'> ὁ νέος οἶνος οὖ τὸ πέρυσι δῶρον ἀμπέλου· ὁ δὲ μῦθος ὅδε κενεόφρων.
XXXVI. (76). APPEARANCES AND TRUTH.
Τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιᾶται.
TIMOKREON.
I. (1). THEMISTOKLES.
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'Αλλ' εί τίγε Παυσανίαν ή καὶ τύγε Ξάνθιππον αίνεῖς στρ.
ή τύγε Λευτιχίδαν, έγω δ' 'Αριστείδαν έπαινέω ἄνδρ' ἰεραν ἀπ' 'Αθαναν
έλθειν ένα λώστον, έπει Θεμιστοκλή' ήχθαρε Λατώ,
5 ψεύσταν, άδικον, προδόταν, δε Τιμοκρέοντα ξείνον ξόντα άντ.
άργυρίοισι κυβαλικοίσι πεισθεὶς οὐ κατάγεν ἐς πατρίδ' 'Ιάλυσον'
λαβών δὲ τρί' ἀργυρίου τάλαντ' ἔβα πλέων εἰς ὅλεθρον,
τους μεν κατάγων άδίκως, τους δ' έκδιώκων, τους
δε καίνων, επ. το άργυρίων ὑπόπλεος. Ἰσθμοῖ δ' ἐπανδόκευε γελοίως
ψυχρά κρέα παρέχων. οἱ δ' ἤσθιον κηι χοντο μὴ ὥραν Θεμιστοκλέος γενέσθαι.

II. (2).

Μοῦσα, τοῦδε τοῦ μέλεος κλέος ἀν' Έλλανας τίθει, ὡς ἐοικὸς καὶ δίκαιον.

Τιμοκπεον-Ι. 4. Θεμιστοκλήα vulg., -κλέα δ' Fa. 6. σκυβαλικοίσι vulg.; βαλικοίσι i; κυμβαλικοίσι Fa., σ. supersor. 7. els. 10. ὑπόκλειοι Fa. 12. ωραν Θεμιστοκλέων.

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III. (3).

> Οὐκ ἄρα Τιμοκρέων μοῦνος Μήδοισιν ὁρκιατόμει, ἀλλ' ἐντὶ κᾶλλοι δὴ πονηροί οὐκ ἐγὼ μόνα κόλουρις ἐντὶ καὶ ἄλλαι ἀλώπεκες.

> > IV. (8). PLUTOS.

"Ωφελέν σ', ὧ τυφλὲ Πλοῦτε, μήτε γῆ μήτ' ἐν θαλάσση μήτ' ἐν ἠπείρφ φανῆμεν, ἀλλὰ Τάρταρόν τε ναίειν κάχέροντα διὰ σὲ γὰρ πάντ' <ἔστ'> ἐν ἀνθρώποις κακά.

KORINNA.

I. (2). ORION.

→> → → → → → → , → → → → → ↑

Τιμοκπεον—ΙΙΙ. 2. δρκια τέμοι vulg. IV. 1. ἐν γῆ. φανήμεναι.

Νίκασ' ὁ μεγαλοσθένης 'Ωαρίων, χώραν τ' ἀφ' ἐως πασαν ἀνύμανεν.

II. (9). AWAKE, KORINNA!*Η διανεκώς εὕδεις; οὐ μὰν πάρος ἦσθα, Κόριννα, . . .

III. (10). HER THEME.

`Ιώνη δ' ἡρώων ἀρετὰς

χήρωάδων ζάείδω>

IV. (20). SONG AT TANAGRA.

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Καλὰ γεροί ἀεισομένα Ταναγρίδεσσι λευκοπέπλοις· μέγα δ' ἐμὰ γέγαθε πόλις λιγυροκωτίλαις ἐνόπαις.

V. (21). MYRTIS' CONTEST WITH PINDAR.

μέμφομαι δὲ καὶ λιγυρὰν Μυρτίδ' ἰώνγα, ὅτι βανὰ φῦσ' ἔβα Πινδάροι ποτ' ἔριν.

ΚΟRINNA—Ι. 2. ἀπ' ἐοῦς. 3. ὤνυμανεν Michelangeli: ἀνούμηνεν. ΙΙΙ. 1. ϊωνει ηδ'. χειρωαδων.

Ι Ν. 1. γέροια εἰσομένα. 3. ἐμή. 4. λιγουροκωτίλης ἐνοπῆς. V. 2. λιγουράν. 3. φοῦσ'. 4. Πινδαρίοιο.

VI. (23). THESPIA.

Θέσπια καλλιγένεθλε, φιλόξενε, μωσοφίλητε.

LAMPROKLES.

EIΣ AθHNAN. ·

Παλλάδα περσέπολιν, δεινὰν θεὸν ἐγρεκύδοιμον, ποτικλήζω πολεμαδόκον, ἀγνὰν παίδα Διὸς μεγάλου δαμάσιππον

PRATINAS.

I. (1). AGAINST THE ENCROACHMENT OF THE FLUTE ACCOMPANIMENT.

Lamprokles—1. $\pi\epsilon\rho\sigma\epsilon\pi\tau$ ολιν v. 1. 2. π οτικλητζω.

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Τίς ὁ θόρι βος όδε; τί τάδε τὰ χορείματα; τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυμέλαν; ἔμὸς ἔμὸς ὁ Βρόμιος: ἔμὲ δεῖ κελαδεῖν, ἔμὲ δεῖ παταγεῖν ἀν' ὅρεα σύμενον μετὰ Ναιάδων

5 οδά τε κύκνον ἄγοντα ποικιλόπτερον μέλος.
τὰν ἀοιδὰν κατέστασε Πιερὶς βασίλειαν ὁ δ' αὐλὸς
ὕστερον χορευέτω καὶ γάρ ἐσθ' ὑπηρέτας.
κώμω μόνον θιραμάχοις τε πυγμαχίαισι νέων θέλει
ἔμμεναι στρατηλάτας.
[παροίνων

10 παίε τὸν φρυνίου ποικίλου πνοὺν ἔχοντα

φλέγε τὸν όλεσωτιαλοκάλαμον, λαλοβαρυόπα παραμελορυθμοβάταν θ,

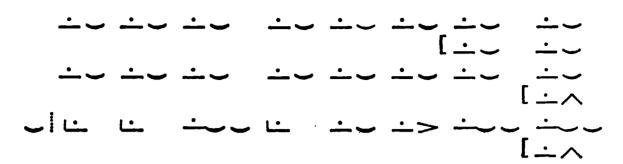
ύπα(ί) τρυπάνω δέμας πεπλασμένον.

15 ην ίδού. άδε σοι δεξιά

καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε· κισσόχαιτ' ἄναξ, ἄκουε τὰν ἐμὰν Δώριον χορείαν.

Pratinas—I. 4. σύμενον Β; θύμενον ΔΟ. Ναΐδων. 6. κατεστας έπιερεις βασιλεια Α. 8. κωμών Α; κώμων μόνων Ε. θεαεί πάροινον Α. 10. φριναίω. 11. προανέχοντα Α. 12. όλοσιαλοκάλαμον Α. 13. λαλοβαρυσπαραμελορυθμοβαταν θυπα Α; λαλοβαρυσπαραμελορυθμοβαταν θυπα Α; λαλοβαρυπαραμ. Ε. 16. πόλος Α.

II. (5). THE AIOLIAN MODE.



Μήτε σύντονον δίωκε, μήτε τὰν ἀνειμέναν Ἰαστὶ μοῦσαν, ἀλλὰ τὰν μέσαν νεῶν ἄρουραν αἰόλιζε τῷ μέλει.

πρέπει τοι πασιν ἀοιδολαβράκταις Αίολὶς άρμονία.

PHRYNICHOS.

I. (1). EIE AOHNAN.

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Παλλάδα πέρσέπολιν κλήζω, πολεμαδόκον, άγνάν, παίδα Διδς μεγάλου, δάμνιππον αίεὶ παρθένον.

II. (2). "THE PURPLE LIGHT OF LOVE."

Λάμπει δ' έπὶ πορφυρέαις παρήσι φως έρωτος.

PRATINAS—ΙΙ. 1. *ἱασιτὶν* οὖσαν ΑΕ. 3. ἀοιδὰ λαβρακταις.

Ρεγνισμος—Ι. 2. δαμνοπώλον δύστον.

ΙΙ. παρηίσιν Α; παρειαίσι Ε.

DIAGORAS.

L (1). EIE APIANOHN APPEION.

Θεός, θεός πρὸ παντὸς ἔργου βροτείου νωμῷ φρέν' ὑπερτάταν, αὐτοδαὴς δ' ἀρετὰ βραχὺν οἶμον ἔρπει.

II. (2). EIE NIKOA Ω PON MANTINEA.

Κατὰ δαίμονα καὶ τύχαν τὰ πάντα βροτοῖσιν ἐκτελεῖται.

KYDIAS.

Εὐλαβεῦ δὲ μὴ κατέναντα λέοντος νεβρδς ἐλθων μοῖραν αἰρεῖσθαι κρεων.

PRAXILLA.

Ι. (1). ΑΧΙΛΛΕΥΣ.

'Αλλά τεδν οὔποτε θυμόν ένὶ στήθεσσιν ἔπειθον.

DIAGORAS-II. 2. ἐκ τελε . . θαι (τελείται Sext. Emp.).

II. (2). $A\Delta\Omega NI\Sigma$.

Κάλλιστον μεν έγω λείπω φάος ήελίοιο, δεύτερον ἄστρα φαεινα σεληναίης τε πρόσωπον ήδε και ώραίους σικύους και μήλα και όγχνας.

⁷Ω διὰ τῶν θυρίδων καλδν ἐμβλέποισα, παρθένε τὰν κεφαλάν, τὰ δ' ἔνερθε νύμφα.

PINDAR.

PRAXILLA—II. 3. 8xvous.

PINDAR—Ι. 8. Ιπποισιν . πάγον.

Μοίραι ποτὶ κλίμακα σεμνὰν
το ἄγον Οὐλύμπου λιπαρὰν καθ' ὅδόν,
σωτῆρος ἀρχαίαν ἄλοχον Διὶς ἔμμεν.
ά δὲ τὰς χρυσάμπυκας ἀγλαοκάρπους τίκτεν ἀλαθέας *Ωρας.

II. (42). THE ADVICE OF AMPHIARAOS.

'Αλλοτρίοιστιν μη προφαίνειν, τίς φέρεται
μόχθος ἄμμιν, τοῦτό γέ τοι ἐρέω'
καλῶν μὲν ὧν μοῦράν τε τερπνῶν ἐς μέσον χρη παντὶ
δεικνύναι' εἰ δέ τις ἀνθρώποισι θεόσδοτος ἄτα [λαῷ
ς προστίχη, ταύταν σκότει κρύπτειν ἔοικεν.

HAIAN.

III. (61). "THERE IS NO SEARCHING OF HIS UNDERSTANDING."

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_	~	<u></u>	_~	_^		
	<u></u>	<u></u>	ب ب		 45	

Τί δ' ἔλπεαι σοφίαν ἔμμεν, ἃ <τ'> ὀλίγον ἀνηρ ὑπὲρ ἀνδρὸς ἰσχύει;
οὐ γὰρ ἔσθ' ὅπως τὰ θεῶν βουλείματ' ἐρευνάσει βροτέα φρενί, θνατᾶς δ' ἀπὸ ματρὸς ἔφυ.

I. 10. 'Ολύμπου. 11 έμμεναι. 12. άλαθέας "Ωρας: άγαθά σωτήρας.
II. 2. άμιν. 4. άνθρώποις άθεδσδοτος άτη. 5. σκόπει.
III. 1. είναι. 2. έρευνασαι Clem. East.

ΔΙΘΥΡΑΜΒΟΙ.

IV. (75). FOR ATHENS. 5 15 ·> ー・・・・・・・・・ "Ιδετ' έν χορόν, 'Ολύμπιοι, έπί τε κλυτάν πέμπετε χάριν, θεοί, πολύβατον οἵτ' ἄστεος όμφαλὸν θυόεντα έν ταις ίεραις 'Αθάναις 5 οίχνεῖτε πανδαίδαλόν τ' εὐκλέ' ἀγοράν. ιοδέτων λάχετε στεφάνων τῶν Γεαριδρόπων λοιβῶν Διόθεν τέ με σὺν ἀγλαΐα

- 10 ίδετε πορευθέντ' ἀοιδαν.
 δεῦτ' ἐπὶ κισσοδέταν θεόν,
 τὸν Βρόμιον Ἐριβόαν τε βροτοὶ καλέομεν.
 γόνον ὑπάτων μὲν πατέρων μελπέμεν
 γυναικῶν τε Καδμειᾶν ἔμολον.
- 15 ἐναργέα τελέων σάματ οὐ λανθάνει,
 φοινικοεάνων δπότ οἰχθέντος 'Ωρᾶν θαλάμου
 εἴοδμον ἐπάγησιν ἔαρ φυτὰ νεκτάρεα.
 τότε βάλλεται, τότ ἐπ' ἀμβρόταν χθόν ἐραταὶ
 ἴων φόβαι, ῥόδα τε κόμαισι μείγνυται,
- 20 ἀχεί τ' όμφαὶ μελέων σὺν αὐλοῖς, ἀχεῖ τε Σεμέλαν ἐλικάμπυκα χοροί.

V. (76). ATHENS.

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	<u></u>	·	٠٨		

⁷Ω ταὶ λιπαραὶ καὶ ἐοστέφανοι καὶ ἀοίδιμοι Ελλάδος ἔρεισμα, κλειναὶ 'Αθῶναι, δαιμόνιον πτολίεθρον.

ΠΡΟΣΟΔΙΑ.

VI. (87, 88). ΕΙΣ ΔΗΛΟΝ.

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_	ب ث		200	\pm	_~	
		200	<u> </u>	ب ت	<u></u>	400
						$\pm \overline{\lambda}$

IV. 10. ασιδάν τ. 11. δεύτερον έπὶ τόν κισσοδόταν Ρ. 12. Βρόμιον τόν Ρ. 13. μέλπομεν Ρ. 15. έν άλγεα Γ; νέμεα οτ νεμέω μάντιν Γ; τεμέων τε μάντιν Γ. 16. φοίνικος ἐανῶν Ρ. οίχθόντες ἄραν θάλαμοι Γ. 17. εὐόαμον ἐπάγοισιν Γ; ἐπαίωσιν Ρ. 19. μίγνυται. 20. ἀχεῖ τε όμφᾶι Γ; οίχνεῖτ' ὁμφαῖς Ρ. 21. οίχνεῖτε Ρ.

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		$\dot{-}$	$\dot{-}$	<u></u>	$\dot{-}$ \sim \sim	≟	<i>,</i> <u></u> <u></u>

Χαῖρ', ὧ θεοδμάτα, λιπαροπλοκάμου στρ. παίδεσσι Λατοῦς ἱμεροέστατον ἔρνος, πόντου θύγατερ, χθονὸς εὐρείας ἀκίνητον τέρας, ἄντε βροτοὶ

Δᾶλον κικλήσκοισιν, μάκαρες δ' ἐν 'Ολύμπφ
τηλέφαντον κυανέας χθονδς ἄστρον.
(Six lines missing.)

5 ην γὰρ τὸ πάροιθε φορητὰ κυμάτεσσιν παντοδαπῶν ζτ'> ἀνέμων ἀντ. ριπαῖσιν ἀλλ' ὁ Κοιογενης ὁπότ' ὡδίνεσσι θύοισ' ἀγχιτόκοις ἐπέβαινεν, δη τότε τέσσαρες ὀρθαὶ

πρέμνων ἀπώρουσαν χθονίων ἀν δ' ἐπικράνοις σχέθον πέτραν ἀδαμαντοπέδιλοι 10 κίονες: ἔνθα τεκοῖσ' εὐδαίμον' ἐπόψατο γένναν.

VII. (89). EI Σ A Φ AIAN.

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				[<u>-</u>	<u>.</u>	

Τί κάλλιον ἀρχομένοισιν ἢ καταπαυομένοισιν, ἢ βαθύζωνόν τε Λατὼ καὶ θοᾶν ἵππων ἐλάτειραν ἀεῖσαι;

PINDAR—VI. 2. παιδός. 3. θυγάτηρ. 4. τηλέφατον. 6. καιογενής. ώδινεσι. ἐπεβαίνειν.

VIII. (90). ΕΙΣ ΔΕΛΦΟΥΣ.

πρδς 'Ολυμπίου Διός σε,

χρυσέα κλυτόμαντι Πυθοί, λίσσομαι, Χαρίτεσσί τε καὶ σὺν ᾿Αφροδίτα ἐν ζαθέφ με δέξαι θρόνφ ἀοίδιμον Πιερίδων προφάταν.

5

тпорхимата.

ΙΧ. (106). ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ.

'Απὸ Ταϋγέτοιο μὲν Λάκαιναν ἐπὶ θηρσὶ κύνα τρέφειν πυκινώτατον ἐρπετόν Σκύριαι δ' ἐς ἄμελξιν γλάγεος αἶγες ἐξοχώταται'

5 ὅπλα δ' ἀπ' 'Αργεος' ἄρμα Θηβαῖον' ἀλλ' ἀπδ τᾶς Σικελίας ὅχημα δαιδάλεον ματεύειν. [ἀγλαοκάρπου

VIII. 3. ἄσομαι Γθ. χάριτες. 4. χρόνφ. 5. Πιερίων vulgo. IX. 2. τρέφειν Eust.; τρέχειν Ath. 3. γλάγους Eust.; γάλακτος Ath. 5. άλλ' Schol. Pax 73. της.

X. (107). EIE HAION EKAEIHONTA.

'Ακτὶς 'Αελίου, τί πολύσκοπε μήσεαι, ὁ μᾶτερ ὀμμάτων; ἄστρον ὑπέρτατον ἐν ἀμέρα κλεπτόμενον, ἔθηκας ἀμάχανον ἰσχὺν πτανὸν ἀνδράσι καὶ σοφίας ὁδόν· ἐπίσκοτον ἀτραπὸν ἐσσυμένα ἐλαύνεις τι νεώτερον ἢ πάρος; ἀλλά σε πρὸς Διὸς ἵππους ζαθόας ἱκετεύω ἀπήμον ἐς οἶμόν τινα τράποις Θήβαις, ὁ πότνια, πάγκοινον τέρας.

PINDAR—Χ. 1. $\epsilon \mu \hat{\eta}$ ς $\theta \epsilon \hat{\omega}$ μ άτερ. 5. $\epsilon \sigma \sigma a \mu \dot{\epsilon} \nu a$. 7. $\ell \pi \pi \sigma s$ $\theta a \theta o d s$. 8. $\delta \lambda \beta \sigma \nu$. $\tau \rho \dot{\sigma} \pi \sigma \sigma o$.

10 πολέμου δ' εἰ σᾶμα φέρεις τινός,

ἢ καρποῦ φθίσιν, ἢ νιφετοῦ σθένος

ὑπέρφατον, ἢ στάσιν οὐλομέναν,

ἢ πόντου κενέωσιν ἀμ πέδον,

ἢ παγετὸν χθονός, ἢ νότιον θέρος

15 ὕδατι ζακότω διερόν,

ἢ γαῖαν κατακλύσαωτα θήσεις
ἀνδρῶν νέον ἐξ ἀρχᾶς γένος,

δλοφύρομαι οὐδέν, ὅτι πάντων μέτα πείσομαι.

XI. (108). SUCCESS IS OF GOD.

Θεοῦ δὲ δείξαντος άρχάν, ἔκαστον ἐν πράγος εἰθεῖα δὴ κέλευθος ἀρετὰν ἐλεῖν, τελευταί τε καλλίονες.

XII. (109). CONCORD IN THE STATE.

Το κοινόν τις αστών εν εύδία τιθείς ερευνασάτω μεγαλάνορος Ασυχίας το φαιδρου φάος, στάσιν ἀπο πραπίδων επίκοτον ανελών, πενίας δότειραν,

ς έχθραν κουροτρόφον.

Χ. 10. πολέμου δὶς ἄμα.
 12. οὐλομένην.
 13. ἀλλά πέδον.
 15. ἰερόν.
 16. κατακλύσασα θήσει.
 17. ἀρχῆς.
 18. ὀλοφ... δέν.
 ΧΙΙ. 2. Ἡσυχίας.

XIII. (110). "HE JESTS AT SCARS WHO NEVER FELT A WOUND."

Γλυκύ δ' ἀπείροισι πόλεμος πεπειραμένων δέ τις ταρβεῖ προσιόντα νιν καρδία περισσώς.

EΓΚΩΜΙΟΝ.

ΧΙΥ. (121). ΑΛΕΞΑΝΔΡΩΙ ΑΜΥΝΤΑ.

πρέπει δ' έσλοισιν υμνείσθαι . . .

. . . καλλίσταις ἀοιδαῖς

τοῦτο γὰρ ἀθανάτοις τιμαῖς ποτιψαύει μόνον ρηθὲν ζσθένει, θνάσκει δὲ σιγαθὲν καλὸν ἔργον.

EKOAION.

ΧV. (123). ΘΕΟΞΕΝΩΙ ΤΕΝΕΔΙΩΙ.

PINDAR—XIII. πόλεμος ἀπείροισιν Stob.

ΧΙ . 1. δλοισιν. 3. τιμαῖσι. 4. δὲ σιγαθέν: δ' ἐπιταθέν.

Χρήν μεν κατά καιρόν ερώτων δρέπεσθαι, θυμέ, σύν άλικία· στρ. τὰς δε Θεοξένου ἀκτίνας προσώπου μαρμαριζοίσας δς μὴ πόθω κυμαίνεται, εξ άδάμαντος [δρακεὶς ἡ σιδάρου κεχάλκευται μέλαιναν καρδίαν

5 ψυχρὰ φλογί, πρὸς δ' 'Αφροδίτας ἀτιμασθεὶς ἐλικοβλεφάρου, ἀντ. ἢ περὶ χρήμασι μοχθίζει βιαίως, ἢ γυναικείψ θράσει *ψυχρὰν φορεῖται πᾶσαν ὁδὸν θεραπεύων. ἀλλ' ἐγὼ θεᾶς ἔκατι, κηρὸς ὡς δαχθεὶς ἔλα

ίραν μελισσάν, τάκομαι, εδτ' αν ίδω παιδός νεόγυιον ές ήβαν έπ.

10 ἐν δ' ἄρα καὶ Τενέδφ Πειθώ τ' ἔαινεν καὶ Χάρις υἱὸν 'Αγησίλα.

OPHNOI.

XVI. (129). THE ELYSIUM IN HADES.

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				بالمنا	<u></u>

XV. 1. μέν: με. ἡλικία. 7. φαρείτε. 8. θεᾶς δ' Εκατι: δεκατιτας Α. ' Ελα Ιρᾶν: Ελεηράν. 9. τήκομαι. 10. Ιαινεν: Εναιεν. 11. 'Αγησιλάου.

Τοίσι λάμπει μεν μένος ἀελίου τὰν ἐνθάδε νύκτα κάτω, στρ. φοινικορόδοις τ' ένὶ λειμώνεσσι προάστιον αὐτῶν καὶ λιβάνφ σκιαρον καὶ χρυσέοις καρποῖς βεβριθός. καὶ τοὶ μὲν ἴπποις γυμνασίοις ζτελ, τοὶ δὲ πεσσοῖς, τοὶ δὲ φορμίγγεσσι τέρπονται, παρὰ δέ σφισιν 5 [εὐανθής ἄπας τέθαλεν ὅλβος· όδμα δ' έρατον κατά χώρον κίδναται αίεὶ θύα μειγνύντων πυρὶ τηλεφανεῖ παντοῖα θεῶν ἐπὶ [βωμοίς. ένθεν τον ἄπειρον έρεύγονται σκότον άντ. βληχροί δνοφεράς νυκτός ποταμοί. XVII. (131). THE SOUL.

'Ολβία δ' ἄπαντες αΐσα λυσίπονον ζμετανίσσονται) [τελευτάν.

καὶ σῶμα μὲν πάντων ἔπεται θανάτῳ περισθενεῖ, ζωὸν δ' ἔτι λείπεται αἰῶνος εἴδωλον· τὸ γάρ ἐστι μόνον ἐκ θεῶν· εὕδει δὲ πρασσόντων μελέων, ἀτὰρ εὑδόντεσσιν [ἐν πολλοῖς ὀνείροις

5 δείκνυσι τερπνων έφέρποισαν χαλεπων τε κρίσιν.

ΡΙΝDAR—ΧVΙ. 2. έν. προάστειον. 3. χρυσοκάρποισι βέβριθε. 5. τέθηλεν. 6. έρατῶν. 7. ἀεὶ θύματα μιγ-. XVII. 5. ἐφέρπουσαν.

	XVIII. (133). JUST MEN MADE PERFECT.
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5	Οξσι δε Φερσεφόνα ποινάν παλαιοῦ πένθεος δέξεται, ές τὸν ὅπερθεν ἄλιον κείνων ἐνάτῳ ἔτεϊ ἀνδιδοῦ ψυχὰς πάλιν ἐκ τῶν βασιλῆες ἀγαυοὶ καὶ σθένει κραιπνοὶ σοφία τε [μέγιστοι ἄνδρες αὕξοντ' ἐς δὲ τὸν λοιπὸν χρόνον ῆρωες άγνοὶ [πρὸς ἀνθρώπων καλεῦνται.
_	XIX. (137). THE ELEUSINIAN MYSTERIES.
	"Ολβιος όστις ίδων κείν' είσ' ύπο χθόν'· οίδε μεν βίου οίδεν δε διόσδοτον άρχάν. [τελευτάν,
	EZ ΑΔΗΛΩΝ ΕΙΔΩΝ. XX. (141). THE GIFTS OF GOD.
	Θεὸς ὁ τὰ πάντα τεύχων βροτοῖς καὶ χάριν ἀοιδᾳ φυτεύει.

ΧVIII. 1. οίσι γάρ άν. 3. ψυχάν.

XIX. ἐκείνα κοινά είς.

ΧΧ. φοιτεύει.

XXI. (142). AN ECLIPSE.
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し ・・・ ・・ ・-
∸
Θεφ δε δυνατδν έκ μελαίνας
νυκτός αμίαντον ὄρσαι φάος,
κελαινεφέϊ δὲ σκότει καλύψαι
καθαρὸν ἄμέρας σέλας.
καυαρον αμερας σελας.
XXII. (143). THE GODS' FELICITY.
->
→ → → → → → → → → → → → → → → → → → →
>
Κείνοι γάρ τ' ἄνοσοι καὶ ἀγήραοι
πόνων τ' ἄπειροι, βαρυβόαν
πορθμον πεφευγότες 'Αχέροντος.
πορομον πεφευγότες 11χεροντος.
XXIII. (155). A POET'S PRAYER.
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τί δ' ἔρδων φίλος
σοί τε, καρτερόβροντα Κρονίδα, φίλος δε Μοίσαις,
Εὐθυμία τε μέλων εἴην·
τοθτ' αΐτημί σε.
XXIV. (159). TIME THE SAVIOUR OF THE JUST
_ L L L L L L L L L L L L L L L L L L L
'Ανδρών δικαίων χρόνος σωτήρ ἄριστος.

XXV. (169). SOVEREIGN LAW.

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Νόμος ὁ πάντων βασιλεὺς θνατῶν τε καὶ ἀθανάτων ἄγει δικαιῶν τὸ βιαιότατον ὑπερτάτα χειρί· τεκμαίρομαι ἔργοισιν Ἡρακλέος· ἐπεὶ Γηρυόνα βόας Κυκλωπίων ἐπὶ προθύρων Εὐρυσθέος ἀναιτήτας τε καὶ ἀπριάτας ἔλασεν.

XXVI. (194). A SONG FOR THEBES. .

Κεκρότηται χρυσέα κρηπὶς ἱεραῖσιν ἀοιδαῖς·
εἶα τειχίζωμεν ήδη ποικίλων
κόσμον αὐδάεντα λόγων·

ζος καὶ πολυκλείταν περ ἐοισαν ομως Θήβαν ἔτι μαλ-5 καὶ κατ' ἀνθρώπων ἀγυιάς. [λον ἐπασκήσει θεῶν

5

ΧΧ . 7. άναιρείται.

ΧΧVΙ. 2. ποικίλον.

XXVII. (199). SPARTA.

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ا نا	<u>.</u>	ニ しし	∸	・ス		[<u>-</u>

"Ενθα βουλαὶ γερόντων καὶ νέων ἀνδρῶν ἀριστεύοισιν καὶ χοροὶ καὶ Μοίσα καὶ 'Αγλαία. [αἰχμαί,

XXVIII. (205). A PRAYER TO TRUTH.

'Αρχὰ μεγάλας άρετας, ώνασσ' 'Αλάθεια, μὴ πταίσης έμὰν σύνθεσιν τραχεῖ ποτὶ ψεύδει.

XXIX. (214). HOPE.

> Γλυκείά Fοι καρδίαν ἀτάλλοισα γηροτρόφος συναορεί ἐλπίς, ἃ μάλιστα θνατῶν πολύστροφον γνώμαν κυβερνῷ.

XXX. (218). WINE THAT MAKETH GLAD THE HEART OF MAN.

PINDAR-XXVII. άριστεύουσι. Μοῦσαι.

XXVIII. 2. ποτέ.

XXIX. 1. ol. 2. Euraopeî.

Ανίκ' ἀνθρώπων καματωδέες οἵχονται μέριμναι στηθέων ἔξω, πελάγει δ' ἐν πολυχρύσοιο πλούτου πάντες ἴσα νέομεν ψευδή πρός ἀκτάν δς μὲν ἀχρήμων, ἀφνεός τότε, τοὶ δ' αὖ πλουτέοντες . . . 5 . . . ἀέξονται φρένας ἀμπελίνοις τόξοις δαμέντες.

XXXI. (221). CHACUN A SON GOUT.

Ų.		<u></u>	ن.	<u>.</u>	ب	<u></u>	
	المنا	∴>	ببنت	\pm	∸⊼	[- 二木
		(-1	L		T		

'Αελλοπόδων μέν τιν' εὐφραίνοιστιν ἴππων τιμαὶ καὶ στέφανοι, τοὺς δ' ἐν πολυχρύσοις θαλάμοις τέρπεται δὲ καί τις ἐπ' οἶδμ' ἄλιον [βιοτά· ναὶ θοᾳ σῶς διαστείβων.

XXXIL (222). GOLD.

		 <u> </u>	المالك	∸ ≃	
	<u></u>	 ட	ك		
Щ.,	-	 <u></u>			ニス

Διός παίς δ χρυσός:

κείνον οὐ σὴς ούδὲ κὶς δάπτει, δάμναται <δὲ> βροτέαν φρένα κάρτιστον κτεάνων.

ΧΧΧ. 2. έξωθεν. πολυχρύσου. 3. ίσα. 4. άφνειός.

ΧΧΧΙ. 1. εύφραίνουσιν.

ΧΧΧΙΙ. 3. κράτιστον φρενών.

BACCHYLIDES.

EIIINIKOI.

Ι. (3).1 ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΙ ΙΠΠΟΙΣ ΟΛΥΜΠΙΑ.

'Αριστοκάρπου Σικελίας κρέουσαν στρ. α'. Δάματρα ἰοστέφανόν τε κούραν ὅμνει, γλυκύδωρε Κλειοῖ, θοάς τ' 'Ολυμπιοδρόμους 'Ιέρωνος ἵππους.

5 [σεύον]το γὰρ σὺν ὑπερόχῳ τε Νίκᾳ ἀντ. α΄.
 [σὺν 'Αγ]λαἰᾳ τε παρ' εὐρυδίναν
 ['Αλφεόν, τόθι Δ]εινομένεος ἔθηκαν
 ὅλβιον [γόνον στεφάνω]ν κυρῆσαι.

θρόησε δε λ[αδς ἀπείρων·] έπ. α΄.

10 " ἄ τρισευδαίμ[ων ἀνήρ,]

δς παρὰ Ζηνὸς λαχών

πλείσταρχον Ἑλλάνων γέρας

οἶδε πυργωθέντα πλοῦτον μὴ μελαμφαρέϊ κρύπτειν σκότω."

BACCHYLIDES—I. 6. σύν Palmer. 7. τόθι Palmer. 9. ἀπείρων Blass.

¹ The numerals in parentheses give the order of the Fragments in Kenyon.

15	βρύει μεν ίερα βουθύτοις έορταις,	στρ. β'.
	βρύουσι φιλοξενίας άγνιαί:	• '
	λάμπει δ' ὑπὸ μαρμαρυγαίς ὁ χρυσός	
	ύψιδαιδάλτων τριπόδων σταθέντων	
	πάροιθε ναού, τόθι μέγιστον άλσος	$\dot{a}\nu\tau$, β' .
20	Φοίβου παρά Κασταλίας δεέθροις	
	Δελφοί διέπουσι. Θεόν, Θ[εό]ν τις	
	άγλαϊζέτω, ὁ γὰρ ἄριστος ὅλβων.	
	έπεί ποτε καὶ δαμασίππου	èπ. β'.
	Λυδίας άρχαγέταν,	τη. ρ.
25	εὖτε τὰν πεπ[ρωμέναν]	
-3	Ζηνός τελε[ιουσαι κρί]σιν	
	Σάρδιες Περσα[ν ἐπορθεῦντο στρ]ατῷ,	
	Κροῦσον ὁ χρυσά[ρματος]	
	Tibora as A Yhan a [hhan 102]	
	φύλαξ' 'Απόλλων. [ὁ δ' ἐς ἄ]ελπτον ἄμαρ	στρ. γ'.
30	μολών πολυδ[άκρυον] οὐκ ἔμελλε	
	μίμνειν έτι δ[ουλοσύ]ναν, πυράν δὲ	
	χαλκοτειχέος π[ροπάροι]θεν αἶ[λᾶς]	
	να[ήσ]ατ', ένθα σὰ[ν ἀλόχφ] τε κεδνᾶ	άντ. γ'.
	σύν τ' εὐπλοκάμοις ἐπέβαιν' ἄλα[στον]	
35	θυγατράσι διρομέναις χέρας δ' ές	
0.0	αίπυν αιθέρα σφετέρας άείρας	
		, ,
	[γέγω]νεν. " ὑπέρβιε δαίμον,	êπ. γ'.
	ποῦ θεῶν ἐστιν χάρις,	
_		

I. 21. θεόν, θεόν Palmer.
 22. ἀγλαϊζέτω, ὁ Bl.: ἀγλαϊζέθω.
 25. πεπρωμέναν Palm.
 26. κρίσιν Platt.
 27. Π. ἐπορθεύντο Housm.
 29. So Jebb.
 30. μολών Jebb; μόλ' ῶν' Bl.
 31. δαυλ.
 Jebb.
 33. ναήσατ' Bl.
 37. ὑπέρβιε Bl.

50

55

60

ποῦ δὲ Λατοίδας ἄναξ;
(Five corrupt verses.)
ἀεικελίως γυναίκες

45 αεικελίως γυναῖκες εξ ευκτίτων μεγάρων άγονται·

τὰ πρόσθε δ' έχθρὰ φίλα· θανεῖν γλύκιστον." ἀντ. δ'.
τόσ' εἶπε, καὶ ἀβροβάταν κέλευσεν
ἄπτειν ξύλινον δόμον. ἔ[κλαγ]ον δὲ
παρθένοι, φίλας τ' ἀνὰ ματρὶ χεῖρας

ἔβαλλον ὁ γὰρ προφανης θνατοῖσιν ἔχθιστος φόνων
 ἀλλ' ἐπεὶ δεινοῦ πυρὸς
λαμπρὸν διάϊ[σσεν μέ]νος,
 Ζεὺς ἐπιστάσα[ς μελαγκευ]θὲς νέφος
σβέννυεν ξανθὰ[ν φλόγα].

ἄπιστον οὐδέν, ὅ τι θ[εῶν μέ]ριμνα τεύχει τότε Δαλογενης ᾿Απόλλων φέρων ἐς Ὑπερβορέους γέροντα σὺν τανυσφύροις κατένασσε κούραις

δι' εὐσέβειαν, ὅτι μέ[γιστα θ]νατῶν ἀντ. ε'.
ἐς ἀγαθέαν ⟨ἀν⟩έπεμψε Πυθώ.
ὅσοι ⟨γε⟩ μὲν Ἑλλάδ' ἔχουσιν, οὕτι[ς],
ἄ μεγαίνητε Ἱέρων, θελήσει

65 [φάμ]εν σέο πλείονα χρυσδν [Λοξί]α πέμψαι βροτῶν. (Nine corrupt verses.)

 $\dot{\epsilon}\pi.~\epsilon'.$

 $\dot{\epsilon}\pi$, δ' .

στρ. ε'.

ΒΑCCHYLIDES—Ι. 47. $\dot{\epsilon}\chi\theta\rho\dot{\alpha}$ Palm. 56. $\phi\lambda\dot{\delta}\gamma\alpha$ Palm. 60. τανυσφύροις Smyth: τανισφύροις. 62. ἀνέπεμψε Housm. 63. $\gamma\epsilon$ Bl. 65. $\phi\dot{\alpha}\mu\epsilon\nu$ Thomas. σέο Palm. 66. Λοξία Bl. $\beta\rho\sigma\tau\hat{\omega}\nu$ Nairn: $\beta\rho\sigma\tau\hat{\varphi}$.

76 ὁ δ' ἄναξ ['Απόλλων]
[τοιόνδ' ἔπ]ος εἶπε Φέρη[τος υἷι·]
" θνατὸν εὖντα χρὴ διδύμους ἀέξειν

γνώμας, ὅτι τ' αὔριον ὄψεαι

80 μοῦνον ἀλίου φάος
χὤτι πεντήκοντ' ἔτεα
ζωὰν βαθύπλουτον τελεῖς."
ὅσια δρῶν εὔφραινε θυμόν τοῦτο γὰρ
κερδέων ὑπέρτατον.

έπ. ξ'.

85 φρονέοντι συνετά γαρύω· βαθύς μέν
αἰθὴρ ἀμίαντος· ὕδωρ δὲ πόντου
οὐ σάπεται· εὐφροσύνα δ' ὁ χρυσός·
ἀνδρὶ δ' οὐ θέμις, πολιὸν π[αρ]έντα

στρ. η' .

γῆρας, θάλειαν αὖτις ἀγκομίσσαι ἀντ. η΄. 90 ῆβαν. ἀρετᾶ[ς γε μ]ὲν οὐ μινύθει βροτῶν ἄμα σ[ώμα]τι φέγγος, ἀλλὰ Μοῦσά νιν τρ[έφει]. Ἱέρων, σὺ δ' ὅλβου

κάλλιστ' ἐπεδ[είξ]αο θνατοῖς
ἄνθεα· πράξα[ντι] δ' εὖ

95 οὐ φέρει κόσμον σιωπά· σὺν δ' ἀλαθεία βαλὼν
καὶ μελιγλώσσου τις ὑμνήσει χάριν
Κητας ἀηδόνος.

 $\dot{\epsilon}\pi$. η' .

I. 77. τοιόνδ' έπος Wilam. υἱι Platt. 88. παρέντα Jebb.
91. σώματι Ingram. 96. βαλών Platt.

II. (5). TO HIERON.

```
στρ.
               ニしし
          ニー
               <u>-</u>≥
5
        ∸≥ Ŀし ≗ス
     ب نا
   ニー
          ニーシー シス
IO
          ∴ ~ ~ (or ∴ _ )
          ニー ヒン ミス
     ب نا
          15
        ニー ヒン 三木
   _| ----
          ∸しし 当下
          --- -≥ ---
               <u> --</u>
          <u>--</u>
          ニンシ ニス
5
               止し ∸≥ ∸ㄴ 살ㅈ
               ∴ <u></u> ∠
          10
                            στρ. α'.
  Εύμοιρε Συρακοσίων
    ίπποδινήτων στραταγέ,
  γνώση μεν ιοστεφάνων
    Μοισαν γλυκύδωρον ἄγαλμα, των γε νθν
  αἴ τις ἐπιχθονίων,
5
    όρθως φρένα δ' εὐθύδικ[0]ν
  ἀτρέμ' ἀμπαύσας μεριμνᾶν
    δεῦρ' ἄθρησον ζσὺν> νόψ.
```

η σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας
το ὅμνον ἀπὸ ζαθέας
νάσου ξένος ὑμετέραν πέμπει κλεεννὰν ἐς πόλιν,
χρυσάμπυκος Οὐρανίας κλεινὸς θεράπων ἐθέλει δὲ
γᾶρυν ἐκ στηθέων χέων

αίνειν Ίέρωνα. βαθύν δ' αίθέρα ξουθαίσι τάμνων ι ψοῦ πτερύγεσσι ταχείαις αἰετός, εὐρυάνακτος ἄγγελος

δικτπαίπαλα κύματα νωμάται δ' έν άτρύτψ χάει
λεπτότριχα σὺν Ζεφύρου πνοιαίσιν ἔθειραν, ἀρίγνωτος μετ' ἀνθρώποις ἰδείν.

30

35

τως νίν καὶ ζέλμοὶ μερία παυτά κέλευθος έπ. α΄.

ὑμετέραν ἀρετὰν

ὑμνεῖν, κυανοπλοκάμου θ' ἔκατι Νίκας

χαλκεοστέρνου τ' "Αρηος,

Δεινομένευς ἀγέρω-

BACCHYLIDES—II. 9. η Platt: η. 28. πνοιαίστο Platt: πνοαίστο. 31. έμοί Bl. 33. έμνεῖν Palm.: υμνεῖ.

άντ. α'.

 $\sigma\tau\rho$. β' .

åντ. β'.

40

χοι παίδες εὖ ἔρδων δὲ μὴ κάμοι θεός. ξανθότριχα μὲν Φερένικον 'Αλφεδν παρ' εὐρυδίναν πῶλον ἀελλοδρόμαν εἶδε νικάσαντα χρυσόπαχυς 'Αώς,

Πυθωνί τ' έν άγαθέα. γα δ' επισκήπτων πιφαύσκω: οὖ πώ νιν ὑπὸ προτέρων ίππων έν άγωνι κατέχρανεν κόνις πρδς τέλος όρνύμενον 45 ριπα γαρ ίσος Βορέα δν κυβερνήταν φυλάσσων ίεται νεόκροτον νίκαν Ίέρωνι φιλοξείνω τιτύσκων. όλβιος φτινι θέδς 50 μοιράν τε καλών έπορεν σύν τ' ἐπιζήλφ τύχα άφνεὸν βιοτάν διάγειν οὐ γάρ τις ἐπιχθονίων πάντα γ' εὐδαίμων ἔφυ. 55

[καὶ μάν π]οτ' ἐρειψιπύλαν
[παίδ' ἀνίκ]ατον λέγουσιν
[δῦναι Διδς] ἀργικεραύνου δώματα Φερσεφόνας τανυσφύρου
60 καρχαρόδοντα κύν' ἄξοντ' ἐς φάος ἐξ 'Αίδα,
υίδν ἀπλάτοι' 'Εχίδνας'

ΒΑCCHYLIDES—ΙΙ. 49. φιλοξείνψ Κ: φιλοξένψ. 53. άφνεόν Κ: αφνειον. 58. δῦναι Palm. 59. τανυσφύρου Sm.: τανι-.

ἔνθα δυστάνων βροτῶν
ψυχὰς ἐδάη παρὰ Κωκυτοῦ ῥεέθροις,
65 οἷά τε φύλλ' ἄνεμος
"Ίδας ἀνὰ μηλοβότους
πρῶνας ἀργηστὰς δονεῖ.
ταῖσιν δὲ μετέπρεπεν εἴδωλον θρασυμέμνονος ἐγ
τος χεσπάλου Πορθανίδα·

τον δ' ως ίδεν 'Αλκμήνιος θαυμαστος ήρως έπ. β'.

τεύχεσι λαμπόμενον,

νευρὰν ἐπέβασε λιγυκλαγγη κορώνας,

χαλκεόκρανον δ' ἔπειτ' ἐξείλετο ἰὸν ἀναπτύξας φαρέτρας πῶμα· τῷ δ' ἐναντία

ψυχὰ προφάνη Μελεάγρου

καί νιν εὖ εἰδὼς προσεῖπεν'

"υίὲ Διὸς μεγάλου,

80 σταθί τ' έν χώρα, γελανώσας τε θυμόν

75

μη ταύσιον προΐει στρ. γ΄.

τραχὺν ἐκ χειρῶν ὀιστὸν

ψυχαῖσιν ἔπι φθιμένων·

οὔ τοι δέος." ὧς φάτο· θάμβησεν δ΄ ἄναξ

85 ᾿Αμφιτρυωνιάδας,

εἶπέν τε· "τίς ἀθανάτων

η βροτῶν τοιοῦτον ἔρνος

θρέψεν ἐν ποία χθονί;

τίς δ΄ ἔκτανεν; ἢ τάχα καλλίζωνος Ἡρα

κεῖνον ἐφ΄ ἀμετέρα

ΙΙ. 71. 'Αλκμήνιος K: αλκμηιος. 78. προσε $\hat{\epsilon}$ ιπεν K: προσεείπεν.

95

110

åντ. γ'.

πέμψει κεφαλᾶ· τὰ δέ που
Παλλάδι ξανθᾶ μέλει."
τον δὲ προσέφα Μελέαγρος
δακρυόεις· " χαλεπον θεῶν παρατρέψαι νόον

ἄνδρεσσιν ἐπιχθονίοις.
καὶ γὰρ ᾶν πλάξιππος Οἰνεὺς
παῦσεν καλυκοστεφάνου
σεμνᾶς χόλον 'Αρτέμιδος λευκωλένου

100 λισσόμενος πολέων τ' αἰγῶν θυσίαισι πατὴρ καὶ βοῶν φοινικονώτων ἀλλ' ἀνίκατον θεὰ

έσχεν χόλον, εὐρυβίαν δ' έσσευε κούρα

105 κάπρον ἀναιδομάχαν ές καλλίχορον Καλυδω-

ν', ένθα πλημύρων σθένει

δρχους έπέκειρεν όδόντι, σφάζε τε μηλα, βροτών

θ' ὅστις εἰσάνταν μόλοι.

τῷ δὲ στυγερὰν δῆριν Ἑλλάνων ἄριστοι ἐπ. γ΄. στασάμεθ' ἐνδυκέως

εξ άματα συνεχέως επεί δε δαίμων κάρτος Αίτωλοις δρεξεν,

115 θάπτομεν οΰς κατέπεφνεν συς εριβρύχας επαίσσων βία, 'Α[γκ]αίον εμών τ' 'Αγελαον

BACCHYLIDES—II. 106. ές Palm.: δς. 110. είσάνταν Bl.: είσαντ' ἄν κ. 115. οδς κ: τούς. κατέπεφνεν κ: -φνε. 117. 'Αγέλαον κ: αγγελον.

άντ. δ'.

φ[έρτ]ατον κεδνών αδελφεών,
[ὃν τέ]κεν ἐν μεγάροις
120 [πατρδ]ς 'Αλθαία περικλειτοῦσιν Οἰνέος.

[των δ' ω]λεσε μοῖρ' όλοὰ στρ. δ'.[πλέονα]ς οὐ γάρ πω δαΐφρων [παῦσεν] χόλον ἀγροτέρα Λατούς θυγάτηρ περί δ' αίθωνος δοράς 125 μαρνάμεθ' ένδυκέως Κουρήσι μενεπτολέμοις. ένθ' έγω πολλοίς συν άλλοις *Ιφικλον κατέκτανον έσθλόν τ' 'Αφάρητα, θοούς μάτρωας' οὐ γὰρ καρτερόθυμος "Αρης 130 κρίνει φίλον έν πολέμφ τυφλά δ' έκ χειρων βέλη ψυχαίς έπι δυσμενέων φοιτα θάνατόν τε φέρει τοῖσιν ἃν δαίμων θέλη. 135

ταῦτ' οὐκ ἐπιλεξαμένα
Θεστίου κούρα δαΐφρων
μάτηρ κακόποτμος ἐμοὶ
βούλευσεν ὅλεθρον ἀτάρβακτος γυνά·
40 καῖε τε δαιδαλέας
ἐκ λάρνακος ὠκύμορον
φιτρὸν ἐγκλαύσασα, τὸν δὴ
μοῖρ' ἐπέκλωσεν τότε
ζωᾶς ὅρον ἁμετέρας ἔμμεν. • τύχον μὲν

<sup>II. 119. δν Wilam. 121. τῶν Jebb. 122. πλέονας Housm.
137. κούρα κ : κορα.</sup>

155

Δαϊπύλου Κλύμενον 145 παίδ' ἄλκιμον έξεναρίζων αμώμητον δέμας, πύργων προπάροιθε κιχήσας. τοὶ δὲ πρὸς εὐτικμέναν φεῦγον ἀρχαίαν πόλιν 150

> Πλευρώνα· μίνυνθα δέ μοι ψυχά γλυκεῖα· έπ. δ΄. γνων δ' όλιγοσθενέων, αίαι πύματον δε πνέων δάκρυσα τλ[άμων,] άγλαὰν ήβαν προλείπων." φασὶν άδεισιβόαν 'Αμφιτρύωνος παίδα μοῦνον δὴ τότε

> > στρ, ϵ' ,

τέγξαι βλέφαρον, ταλαπενθέος πότμον οἰκτίροντα φωτός καί νιν άμειβόμενος

τοῦ' ἔφα: "θνατοῖσι μὴ φῦναι φέριστον, 160

μηδ' ἀελίου προσιδείν φέγγος άλλ' οὐ γάρ τίς ἐστιν πράξις τάδε μυρομένοις, χρη κείνο λέγειν ο τι καὶ μέλλει τελείν.

165 ηρά τις έν μεγάροις Οίνησος αρηϊφίλου έστιν άδμήτα θυγατρων σοὶ φυὰν άλιγκία; τάν κεν λιπαράν έθέλων θείμαν ἄκοιτιν."

τὸν δὲ μενεπτολέμου 170

BACCHYLIDES—II. 146. έξεναρίζων Bl.: έξαναρίζων. 154. $\pi \rho o$ λείπων κ: προλιπων. 158. οίκτίροντα Βί.: οικτέιροντα. 160. τοῖ' Housm.: τοιδ' with ι deleted. 161. $\mu\eta\delta$ ' Richards (Stob.): 165. $\hbar \rho a$ Bl.: $\hbar \rho a$ K. 169. $\epsilon \theta \epsilon \lambda \omega \nu$ K: $\theta \epsilon \lambda \omega \nu$.

άντ. €.

ψυχὰ προσέφα Μελεάγρου: "λίπον χλωραύχενα έν δώμασι Δαιάνειραν, νηϊν έτι χρυσέας Κύπριδος θελξιμβρότου."

175

λευκώλενε Καλλιόπα. στάσον εὐποίητον ἄρμα αύτου, Δία τε Κρονίδαν

υμνησον 'Ολύμπιον άρχαγὸν θεών,

180 τόν τ' άκαμαντορόαν 'Αλφεόν, Πέλοπός τε βίαν καὶ Πίσαν, ἔνθ' ὁ κλεεννὸς ποσσί νικάσας δρόμφ

[ήλθ]εν Φερένικος (ές) εὐπύργους Συρακούσσας Τέρωνι φέρων

185 [εὐδ]αιμονίας πέταλον χρη δ' άλαθείας χάριν αίνειν, φθόνον αμφοτέραισιν χερσίν άπωσάμενον,

εί τις εὖ πράσσοι βροτῶν, 190

> Βοιωτώς άνηρ τάνδε φών ησε ποτ' όμφαν] έπ. ε. Ήσίοδος πρόπολος

Μουσάν, δν (άν) άθάνατοι τι [μῶσι, κείνψ] καὶ βροτών φήμαν ἔπ[εσθαι.]

πείθομαι εθμαρέως 195 εὐκλέα κελείθου γλώσσαν ο[ὑκ ἐκτὸς προείς]

II. 184. emend. by Housm. 187. άλαθείας Bl.: αληθείας. 191. τάνδε Housm. φώνησε Bl. ποτ' δμφαν Housm. άν Bl. τιμώσι κείνφ Wilam. 194. έπεσθαι Bl. ėкто́я Bl. wpoels Juren.

5

10

πέμπειν Ἱέρωνι τόθεν γὰρ πυθμένες θάλλουσιν ἐσθλ[ῶν,] τοὺς ὁ μεγιστοπάτωρ Ζεὺς ἀκινήτους ἐν εἰρήν[ᾳ φυλάσσοι.]

ΤΙΙ. (6). ΛΑΧΩΝΙ ΚΕΙΩΙ ΣΤΑΔΙΕΙ ΟΛΥΜΠΙΑ.

Λάχων Διδς μεγίστου λάχε φέρτατον πόδεσσι κῦδος ἐπ' 'Αλφεοῦ προχοαῖσ[ι νικῶν.] δι' ὅσσα πάροιθεν ἀμπελοτρόφον Κέον ἄεισάν ποτ' 'Ολυμπία

στρ. α'.

 $\sigma \tau \rho$. β' .

πύξ τε καὶ στάδιον κρατεῦ[σαν] στεφάνοις έθείρας

νεανίαι βρύοντες. σε δε νῦν ἀναξιμόλπου Οὐρανίας ὅμνος ἔκατι νίκ[ας,] ᾿Αριστομένειον ὧ ποδάνεμον τέκος,

BACCHYLIDES—II. 198. ἐσθλῶν Juren. 200. φυλάσσοι Platt. III. 3. ᾿Αλφεοῦ κ: αλφειου . νικῶν Blass.

γεραίρει προδόμοις ἀοι-15 δαῖς, ὅτι στάδιον κρατήσας Κέον εὐκλέϊξας.

ΙΥ. (9). ΑΥΤΟΜΗΔΕΙ ΦΛ[Ε]ΙΑΣΙΩΙ ΠΕΝΤΑΘΛΩΙ ΝΕΜΕΑ.

στρ. $\dot{}$ ب نا 5 ب نا シス ニス ب نا _ ! ! . . ب نا _ ! ! . . . ب نا <u>-</u> ب $\dot{}$ 5 **ن** _ _ <u>ن</u> -ب نا <u>.</u>__ ب ن Δόξαν, & χρυσαλάκατοι Χάριτες, στρ. α'. πεισίμβροτον δοίητ', έπεὶ Μουσαν έλικοβλεφάρων θείος προφ[άτ]ας εύτυκος Φλειούντά τε καὶ Νεμεαίου Ζηνός εὐθαλές πέδον 5 ύμνειν, δθι μηλοδαίκταν θρέψεν ά λευκώλενος $^{\sigma}$ Ηρα π ερικλειτῶν ἀ $\acute{\epsilon}\theta$ λων πρώτον 'Ηρακλεί βαρύφθογγον λέοντα.

IV. 1. ἐπεί Wilam.: ἔπει Κ. 3. ἐλικοβλεφάρων Wilam.: τε loβλ-. 6. δθι Κ: στι.

10 κει [θι φοι] νικάσπιδες ἡμίθεοι ἀντ. α΄.
πρ[ώτιστο] ν 'Αργείων κριτοὶ
ἄθλησαν ἐπ' 'Αρχεμόρω, τὸν ξανθοδερκὴς
πέφν' ἀωτεύοντα δράκων ὑπέροπλος,
σᾶμα μέλλοντος φόνου.

15 & μοίρα πολυκρατές· οὖ νιν
πεῖθ' 'Οϊκλείδας πάλιν
στείχειν ές εὐάνδρους ἀγ[υιάς.]
ἐλπὶς ἀνθρώπων ὑφαιρ[εῖται πρόνοιαν.]

ἃ καὶ τότ' *Αδραστον Ταλ[αϊονίδαν] έπ. α'.

πέμπεν ἐς Θήβας Πολυνείκεϊ πλα[ξίππφ πέλας.]

κείνων ἀπ' εὐδόξων ἀγώνων

ἐν Νεμέᾳ κλεινοὶ βροτῶν
οἳ τριέτει στεφάνφ
ξανθὰν ἐρέψωνται κόμαν.

 σ τρ. β' .

25 Αὐτομήδει νῦν γε νικάσαντί νιν δαίμων ἔδωκεν.

πενταέθλοισιν γὰρ ἐνέπρεπεν ὡς ἄστρων διακρινεῖ φάει νυκτὸς διχομήνιδος εὐφεγγὴς σελάνα. 30 τοῖος Ἑλλάνων δι' ἀ[πείρ]ονα κύκλον φαῖνε θαυμαστὸν δέμας, δισκὸν τροχοειδέα ῥίπτων, καὶ μελαμφύλλου κλάδον ἀκτέας ἐς αἰπεινὰν προπέμπων 35 αἰθέρ' ἐκ χειρὸς βοὰν ὥτρυνε λαῶν,

BACCHYLIDES — IV. 10. φοινικάσπιδες Bl. 13. άωτεύοντα Neil: ασαγέυοντα. 18. ὑφαιρεῖται Bl. πρόνοιαν Christ. 28. διακρινεῖ φάει Bl.: διακρίνει φάη. 32. ῥίπτων Housm.: ριπτῶν. ἢ τελευταίας ἀμάρυγμα πάλας· ἀντ. β΄.
τοιῷ[δ' ὑπερθύ]μῳ σ[θένε]ι
γυια[λκέα σώ]ματα [πρὸς γ]αία πελάσσ[ας]
ἵκετ' ['Ασωπὸ]ν παρὰ πορφυροδίναν,
τοῦ κ[λέος π]ᾶσαν χθόνα
ἢλθε[ν καὶ] ἐπ' ἔσχατα Νείλου·
ταί τ' ἐπ' [εὐν]αεῖ πόρῳ
οἰκεῦσι Θερμώδοντος, ἐγχέων
ἵστορες κοῦραι διωξίππ[οι' "Α]ρηος,

45 σῶν, ὅ πολυξήλωτε ἄναξ ποταμῶν, ἐπ. β΄. ἐγγόνων γεύσαντο καὶ ὑψιπύλου Τροίας ἔδος. στείχει δι' εὐρείας κελεύθου μυρία παντῷ φάτις σᾶς γενεᾶς λιπαρο50 ζώνων θυγατρῶν, ᾶς θεοὶ σὺν τύχαις ῷκισσαν ἀρχα-γοὺς ἀπορθήτων ἀγυιᾶν.
(Fifty-two corrupt verses.)

Ψ. (11). ΑΛΕΞΙΔΑΜΩΙ ΜΕΤΑΠΟΝΤΙΝΩΙ ΠΑΙΔΙ ΠΑΛΑΙΣΤΗΙ ΠΥΘΙΑ.

IV. 38. πελάσσας κ: πελασσω with ω corrected to α. 39. 'Ασωπόν Bl. 42. εὐναεῖ Jebb. 44. κοῦραι κ: κοραι. 45. πολυζήλωτε Platt: πολυζήλωτ'. 46. ἐγγόνων Weil: ἔγγονοι.

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     _ _ _ _ _ _ _ _ _ _ _
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                                                   ėπ.

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                        ب نا
                                 シス
                        ・ス
   _ _ _ _ _ _ _ _
10
    Νίκα γλυκύδωρε, [μεγίσταν]
                                              στρ. α'.
       σοὶ πατ ήρ τιμὰν ὅπασσεν]
    ύψίζυγ[ος Ούρανιδαν·]
       έν πολυχρύσφ δ' 'Ολύμπφ
    Ζηνὶ παρισταμένα
5
       κρίνεις τέλος άθανάτοι-
       σίν τε καὶ θνατοῖς ἀρετᾶς.
    έλλαθι, [βαθυ]πλοκάμου
    κούρα [Στυγός όρ]θοδίκου σέθεν δ' έκατι
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BACCHYLIDES — V. 1. μεγίσταν Hense. 2. τιμάν Platt. δπασσεν Juren. 3. Οὐρ. Juren. 8. βαθυπλοκάμου Jebb. 9. Στυγός Fennell.

avr. a'.

10 καὶ νῦν Μεταπόντιον εὖγυίων [κατέχ]ουσι νέων
κῶμοί τε καὶ εὖφροσύναι θεότιμον ἄστυ
ὑμνεῦσι δὲ Πυθιόνικον
παίδα θαητὸν Φαΐσκου.

ίλεψ νιν ὁ Δαλογενης υί-15 δς βαθυζώνοιο Λατους δέκτο βλεφάρω πολέες δ' άμφ' 'Αλεξίδαμον άνθέων έν πεδίω στέφανοι Κίρρας έπεσον κρατεράς 20 ήρα παννίκοιο πάλας. ούκ είδέ νιν άέλιος κείνω γε συν άματι πρός γαία πεσόντα. φάσω δὲ καὶ ἐν ζαθέοις άγνοῦ Πέλοπος δαπέδοις 25 'Αλφεόν παρά καλλιρόαν, δίκας κέλευθον εί μή τις ἀπέτραπεν ὀρθας,

παγξένφ χαίταν έλαία

γλαυκᾶ στεφανωσάμενον έπ. α΄.

30 πορτιτρόφ[ον ἃν πεδίον πάτραν] θ' ἰκέσθαι.

[οὔ τι δολοφροσύνα]

παῖδ' ἐν χθονὶ καλλιχόρφ

ποικίλαις τέχναις πέλασσεν,

ἀλλ' ἢ θεὸς αἴτιος, ἢ

35 γνῶμαι πολύπλαγκτοι βροτῶν

<sup>V. 11. κατέχουσι Nairn. 21. παννίκοιο Κ: παννίκοι. 30.
So Bl. 31. So Festa. 35. πολύπλαγκτοι Κ: -γκοι.</sup>

55

60

[ἄ]μερσαν ὑπέρτατον ἐκ χειρῶν γέρας.
νῦν δ' "Αρτεμις ἀγροτέρα
χρυσαλάκατος λιπαρὰν
[ἡμέ]ρα τοξόκλυτος νίκαν ἔδωκε.
40 [τᾳ] ποτ' 'Αβαντιάδας
βωμὸν κατένασσε πολύλλιστον εὔπεπλοί τε κοῦραι'

τὰς ἐξ ἐρατῶν ἐφόβησε παγκρατὴς Ἡρα μελάθρων

στρ. β΄.

45 Προίτου, παραπληγι φρένας καρτερά ζεύξασ' ἀνάγκα. παρθενία γὰρ ἔτι ψυχά κίον ἐς τέμενος πορφυροζώνοιο θεάς.

50 φάσκον δὲ πολὺ σφέτερον πλούτῳ προφέρειν πατέρα ξανθᾶς παρέδρου σεμνοῦ Διὸς εὐρυβία.

ταίσιν δὲ χολωσαμένα στήθεσσι παλίντροπον ἔμβαλεν νόημα φεῦγον δ' ὅρος ἐς τανύφυλλον, σμερδαλέαν φωνὰν ἱεῖσαι,

Τιρύνθιον ἄστυ λιποῦσαι
καὶ θεοδμάτους ἀγυιάς.
ἤδη γὰρ ἔτος δέκατον
θεοφιλὲς λιπόντες "Αργος
ναῖον ἀδεισιβόαι

άντ. β'.

BACCHYLIDES—V. 36. ἄμερσαν Palmer. 39. ἡμέρα Bl., after Purser's ἀμέρα. 54. So κ: στηθεσιν and εμβαλε νομμα. 55. τανύφυλλον Sm.: τανυ-.

χαλκάσπιδες ήμίθεσι
σὺν πολυζηλφ βασιλεῖ.
νεῖκος γὰρ ἀμαιμάκετον
65 βληχρᾶς ἀνέπαλτο κασιγνήτοις ἀπ' ἀρχᾶς
Προίτφ τε καὶ 'Ακρισίφ'
λαοίς τε διχοστασίαις
ἤρειπον ἀμετροδίκοις μάχαις τε λυγραῖς.
λίσσοντο δὲ παίδας "Αβαντος
γῶν πολύκριθον λαχόντας

Τίρυνθα του οπλότερου
κτίζειν, πρὶν ἐς ἀργαλέαν πεσεῖν ἀνάγκαν
Ζεύς τ' ἔθελεν Κρονίδας,
τιμῶν Δαναοῦ γενεὰν
75 καὶ διωξίπποιο Αυγκέος,
παῦσαι στυγερῶν ἀχέων
τεῖχος δὲ Κύκλωπες κάμον
ἐλθόντες ὑπερφίαλοι κλεινὰ πόλει
κάλλιστον, ἵν' ἀντίθεοι

80 ναΐον κλυτόν ἱππόβοτον
*Αργος ἥρωες περικλειτοὶ λιπόντες
ἔνθεν ἀπεσσύμεναι
Προίτου κυανοπλόκαμοι
φεῦγον ἄδματοι θύγατρες.

85 τὸν δ' εἶλεν ἄχος κραδίαν, ξείνα τέ νιν πλᾶξεν μέριμνα: δοίαξε δὲ φάσγανον ἄμφακες ἐν στέρνοισι πᾶξαι. ἀλλά νιν αἰχμοφόροι

στρ. γ.

ěπ. β'

V. 68. ήρειπον Ε: ήριπον. 79. κάλλιστον, Housm.: κάλλιστον Ε.

dvt. y.

90 μύθοισί τε μειλιχίοις
καὶ βία χειρών κατέχον.
τρεισκαίδεκα μὲν τελέους
μῆνας κατὰ δάσκιον ἦλύκταζον ὕλαν
φεῦγόν τε κατ' 'Αρκαδίαν
95 μηλοτρόφον ἀλλ' ὅτε δὴ
Λοῦσον ποτὶ καλλιρόαν πατὴρ ἴκανεν,
ἔνθεν χρόα νιψάμενος φοινικοκ[ραδέμνοι]ο Λατοῦς

κίκλη σκε θύγατρα] βοώπιν, χείρας άντείνων πρός αύγας 100 ιππώκεος αελίου " τέκνα δυστάνοιο λύσσας πάρφρονος έξαγαγείν. θύσω δέ τοι είκοσι βούς άζυγας φοινικότριχας." TOS τοῦ δ' ἔκλυ' ἀριστοπάτρα θηροσκόπος εύχομένου πιθούσα δ' "Ηραν παύσεν καλυκοστεφάνους κούρας μανιάν άθέων. 110 ταὶ δ' αὐτίκα οἱ τέμενος βωμόν τε τεῦχον, χραϊνόν τέ μιν αξματι μήλων καὶ χορούς Ισταν γυναικών.

ενθεν καὶ ἀρηϊφίλοις έπ. γ΄. ἄνδρεσσιν (ἐς) ἰπποτρόφον πόλιν(δ') 'Αχαιοίς

BACCHYLIDES—V. 92. τρεισ- Bl.: τρισ-. 93. ήλυκταζον Κ: ήλυκταζον. 94. κατ' 'Αρκ. Palm. · κατακαρδίαν. 110. ταί Bl.: γαι. 114. ἐτ Jebb. δ' add. Ludwich; χώραν Wilam; ποίαν Housm.

115 εσπεο σύν δε τύχο ναίεις Μεταπόντιον, δ χρυσέα δέσποινα λαῶν ἄλσος τε τοι ἱμερόεν Κάσαν παρ' εἴυδρον, πρόγο

120 νοι έσσαν έμοί, Πριάμοι' έπεὶ χρόνφ βουλαίσι θεῶν μακάρων πέρσαν πόλιν εἰκτιμέναν χαλκοθωράκων μετ' 'Ατρειδῶν. δικαίας δστις ἔχει φρένας, εὐ-

125 ρήσει σὺν ἄπαντι χρόνφ μυρίας ἀλκὰς 'Αχαιῶν.

VI. (13) FROM AN ODE TO PYTHEAS OF AIGINA.

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	\approx	الله الله	ے۔				отр.
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	_			1 7	الما الما		हेत.
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			<u>·</u> —			$\pm \overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{\overline{$	

V. 120. έσσαν έμοι Palm.. ἐσσάμε/οι; προγόνων ἐσσαμένων Wilsm.; προάγον Richards; πρό γουνοί ἔσσαν έμεν Platt; θέσαν οι σοι πρόγονοι Πρ. Remach.

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5
                                    シス
   立し 立下
     Αΐαντα σακεσφόρον ή [ρω,]
     όστ' έπὶ πρύμνα σταθεὶς
       έσχεν θρασυκάρδιον [ὁρ-]
       μαίνοντα ν[âas]
     θεσπεσίφ π[υρὶ καῦσαι]
5
                                                         75
    "Εκτορα χαλ[κοκορυστά]ν,
     όππότε Π[ηλείδας]
        [\tau \rho]a[\chi \epsilon \hat{i}]a[\nu]['A\rho\gamma \epsilon ioi\sigma i\mu]\hat{a}\nu i\nu
     ώρίνατ[ο, Δαρδανίδας]
                                                    άντ. γ'.
      τ' έλυσεν ἄ[τας:]
                                                         80
10
     οι πρίν μέν [θεότιμο]ν
     Ίλίου θαητόν ἄστυ
     [ού] λείπον, ἀτυζόμενοι [δε]
     [πτ] ασσον όξειαν μάχαν,
       εὖτ' ἐν πεδίφ κλονέων
                                                         85
15
       μαίνοιτ' 'Αχιλλεύς
     λαοφόνον δόρυ σείων.
     άλλ' ότε δη πολέμοιο
     ληξεν ιοστεφάνου
        Νηρήδος ἀτρόμητο[ς υίός,]
                                                         90
20
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BACCHYLIDES—VI. 5. καῦσαι Bl. 6. χαλκ. Bl. 7. ὁππότε Κ: ὁπότε. 8. So Bl. 9. ἀρίνατο Bl.: ωρέινατο. Δαρδανίδας Desrouss. 10. άτας Desrouss. 11. θεότιμον Sm. 13. οὐ Bl. 14. πτᾶσσον Platt.

	ώστ' έν κυανανθέϊ θ[ύων ναυβάτας]	êπ. γ'.
	πόντ[φ Βορ]έας ὑπὸ κύ-	
	μασιν δαίζει	
	νυκτός άντάσας άναπ[επτομένας:]	
25	ληξεν δε σύν φαεσιμ[βρότω]	95
	'Αοῖ, στόρεσεν δέ τε πό[ντον]	
	οὐρία νότου δὲ κόλπ[ωσαν πνοαῖς]	
	ιστίον άρπαλέως τ ά-	
	ελπτον έξίκοντο χ[έρσον]	
30	ως Τρωες, έπ[ελ] κλύον αλ-	στρ. δ΄ 100
	χματὰν 'Αχιλλέα	
	μίμνοντ' ἐν κλισίησιν	
	είνεκεν ξανθάς γυναικός,	
	Βρισηίδος ἱμερογυίου,	
35	θεοίσεν ἄντειναν χέρας	105
	φοιβάν ἐσιδόντες ὑπαὶ	
	χειμῶνος αἴγλαν.	
	πασσυδία δὲ λιπόντες	
	τείχεα Λαομέδοντος	
40	ές πεδίον κρατεράν	110
	ἄιξαν ὑσμίναν φέροντες.	
	Barrier at Allen Accordes	άντ. δ΄.
	δρσάν τε φόβον Δαναοίς·	αντ. υ.
	εύεγχής, Λυκίων τε	
45	Λοξίας ἄναξ 'Απόλλων'	115
	ξόν τ' ἐπὶ θίνα θαλάσσας.	

VI. 21. θύων Bl. ναιβάτας Crusius; ναῦν θοάν Bl. 24. άναπ Cr; άντάσασαν άπεχθομένας Bl. 27. οὐρία Κ; οὐρίαι. κόλπωσαν πνοαῖς Bl. 35. θεοῖσιν Bl. 36. φοιβάν Bl.: φοίβαν Κ. 38. πασσυδία Κ: πασσυδίας, 46. θῖνα Κ: θεινα.

	ναυσὶ δ' εὐπρύμνοις παραὶ		
	μάρναντ', έναριζομένων		
	[δ' ἔρ]ευθε φωτῶν		
50	[αἵμα]τι γαῖα μέλαινα		120
	[Έκτορ] έας ύπο χειρός—		
	(Twenty mutilated verses.)		
	οὐ γὰρ ἀλα[μπέσ]ι νυ[κτδς]		142
	πασιφανής 'Αρετά		•
	κρυφθείσ' ἀμαυρο[ῦται δνόφοισιν,]		
55	άλλ' ἔμπεδον ἀκ[αμάτα]	åντ. ε΄.	145
	βρύουσα δόξα		
	στρωφᾶται κατὰ γᾶν [τε]		
	καὶ πολυπλάγκταν θ [άλασσαν.]		
	καὶ μὰν φερεκυδέα ν[ᾶσον]		
60	Αἰακοῦ τιμᾳ, σὺν Εὐ-		150
	κλεία δὲ φιλοστεφ[άνψ]		
	πόλιν κυβερν ậ ,		
	Εὐνομία τε σαόφρων,		
	[â] θαλίας τε λέλογχεν		
65	ἄστεά τ' εὐσεβέων		155
	άνδρῶν ἐν εἰρήνα φυλάσσει·		
	νίκαν τ' έρικ[υδέα] μέλπετ', δ νέοι,		<i>ἐπ. ϵ'</i> .
	Πυθέα μελέτ[αν τε] βροτω-		
	φελέα Μενάνδρου,		
70	τὰν ἐπ' 'Αλφειοῦ τε ῥο[αῖς θ]αμὰ δὴ		160
	τίμασεν ά χρυσάρματος		

BACCHYLIDES—VI. 47. παραί Platt: παρά. 49. ξρευθε Palmer. 53. 'Αρετά Wilam., cf. 60, 63. 54. δνόφοισιν Tyrrell. 55. ἀκαμάτα Platt. 70. θαμά Nairn.

σεμνά μεγάθυμος 'Αθάνα, μυρίων τ' ήδη μίτραισιν ἀνέρων ἐστεφάνωσεν ἐθείρας

75 εν Πανελλάνων ἀέθλοις.

165

εἰ μή τινα θερσιεπής στρ. ζ΄.
φθόνος βιᾶται,
αἰνείτω σοφὸν ἄνδρα
σὺν δίκα. βροτῶν δὲ μῶμος
80 πάντεσσι μέν ἐστιν ἐπ' ἔργοις·
ὶ δ' ἀλαθεία φιλεῖ
νικᾶν, ὅ τε πανδαμάτωρ
χρόνος τὸ καλῶς
ἐργμένον αἰὲν ἀ[έξει.]
(Twenty-four mutilated verses.)

VII. (14.) ΚΛΕΟΠΤΟΛΕΜΩΙ ΘΕΣΣΑΛΩΙ ΙΠΠΟΙΣ ΠΕΤΡΑΙΑ.

```
Εδ μεν είμάρθαι παρά δαί [μονος άν-]
       θρώποις ἄριστον.
    συμφορά δ' έσθλόν <τ'> άμαλδύ-
       [νει β]αρύτλατος μολοῦσα,
    [καὶ κλειν]ὸν [ίδ'] ὑψιφανῆ τε[ύ-]
5
       [χει κ]ατορθωθείσα τιμάν
       [δ' ἄλ]λος άλλοίαν ἔχει.
    μυρί αι δ' ἀνδρῶν ἀρεταί, μία δ' ε[ὐ-]
                                                 άντ. α'.
       [δαίμω]ν πρόκειται,
    [ος το] παρ χειρύς κυβερνα
       [σὺν δι]καίαισι φρένεσσιν.
    [οὖτ' ἃ]ν βαρυπενθέσιν άρμό.
       [ζοι μ]άχαις φόρμιγγος όμφὰ
       [καὶ λι] γυκλαγγεῖς χοροί,
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15 [οὖτ' ϵ]ν θαλίαις καναχὰ ϵπ. α΄.

[χαλκ]όκτυπος, ἀλλ' ϵφ' ϵκάστψ

[καιρὸς] ἀνδρῶν ἔργματι κάλ
λιστος· ϵὖ ἔρδοντα δὲ καὶ θεὸς ὀ[ρθοῖ.]

Κλεοπτολέμψ δὲ χάριν

20 νῦν χρὴ Ποσειδᾶνός τε Πετρ[αί-]

BACCHYLIDES—VII. 1. δαίμονος Platt, etc. 3. τ' Jebb. 5. καὶ κλεινόν Jebb. ἰδ' Housm.: ἤδη with καί superscr. τεύχει Platt. 8. εὐδαίμων Jebb. 10. τό Headlam, Pearson. 11. σύν Pearson. 12. οὅτ' ἄν and ἀρμάζοι Platt. 13. μάχαις Jebb. 15. οὅτ' Platt. 17. καιρός Jebb. 20. Ποσειδανος Wilam.: Ποσιδ-.

ου τέμενος κελαδήσαι Πυρρίχου τ' εὔδοξον ἱππόν[ικον υἱόν.] (The rest is mutilated or wanting.)

ΔΙΘΥΡΑΜΒΟΙ.

VIII. (15.) ANTHNOPIAAI [H EAENH] Σ ANAITH Σ I Σ .

	_ :	· 		$\dot{\sim}$			στρ.
	_	∸ ∪ .		·≥	<u>-</u> ب	シス	
	=	<u>-</u>	<u> </u>	ニ ー	∸	∴⊼	
			<u></u>				
5			<u>.</u> _				
							
		<u>-</u> ب	<u></u>	<u>-</u> -	<u>.</u> —	<u>-</u>	∸≚
	;						1 _
			<u>-</u> _			・ス	दंत्र.
	_		<u>-</u> –				
		<u>ن</u> -	<u>-</u> –	$\dot{-}$	$\dot{-}$	ニ ス	
	!	∸ ∪ ,		$\stackrel{\cdot}{-}$			
5		<u>-</u>	<u>-</u> -	<u>-</u> ب	・ ス		
	_	∸ • •	_ <u>-</u>				
	_ !	<u>-</u> -	<u>.</u>	<u>-</u> ب	∸≚		

(Thirty-six lines mutilated or wanting.)

Πατηρ δ' εὐβουλος ήρως πάντα σάμαινεν Πριάμφ βασιλεί παίδεσσί τε μῦθον 'Αχαιῶν. ἔνθα κάρυκες δι' εὐρείαν πόλιν ὀρνύμενοι Τρώων ἀόλλιζον φάλαγγας

40

δεξίστρατον εἰς ἀγοράν.

στρ. γ'.

πάντα δε διέδραμεν αὐδάεις λόγος.

VII. 22. iππ. υίόν Blass.

5

VIII. Title H: Reinach.

10	θεοις δ' ἀνίσχοντες χέρας ἀθανάτοις εθχοντο παύσασθαι δυαν. Μουσα, τίς πρωτος λόγων άρχεν δικαίων; Πλεισθενίδας Μενέλαος γάρυ θελξιεπει φθέγξατ, εὐπέπλοισι κοινώσας Χάρισσιν	45
15	" & Τρωες αρητφιλοι, αντ. γ'. Ζευς υψιμέδων, ως απαντα δέρκεται, ουκ αιτιος θνατοις μεγάλων αχέων, αλλ' εν μέσφ κειται κιχείν	50
20	πᾶσιν ἀνθρώποις Δίκαν ἰθεῖαν, ἁγνᾶς Εὐνομίας ἀκόλουθον καὶ πινυτᾶς Θέμιτος· ὀλβίων παῖδές νιν αἱρεῦνται σύνοικον.	55
	ά δ' αἰόλοι[ς ψε]ύδεσσι καὶ ἀφροσύναις έπ έξαισίοις θάλλουσ' ἀθαμβὴς "Υβρις, ἃ πλ[οῦτον] δύναμίν τε θοῶς	· γ΄.
25	άλλότριον ὥπασεν, αὖτις δ' ἐς βαθὺν πέμπει φθόρον, [κεί]να καὶ ὑπερφιάλους [Γᾶς] παίδας ὥλεσσεν Γίγαντας."	60
٠	IX. (17.) HIΘΕΟΙ [H] ΘΗΣΕΥΣ.	στρ.
2		

ΒΑCCHYLIDES—VIII. 11. λόγων άρχεν Purser: άρχεν λόγων. 18. ἀνθρώποισι Δίκαν όσίαν άγνάν Clem. 19. Θέμιδος Clem. 20. παίδες ὢ νιν εὐρόντες Clem. 21. αἰόλοις ψεύδεσσι Palmer. 23. ἄ Jebb. πλοῦτον Palm. 27. ὥλεσσεν κ: ωλεσεν.

IX. Title H: Blass.

Κυανόπρωρα μέν ναθς, μενέκτυπον Θησέα δὶς έπτά τ' άγλαοὺς ἄγουσα κούρους 'Ιαόνων, Κρητικόν τάμνε πέλαγος. τηλαυγέϊ γὰρ ἐν φάρεϊ 5 Βορήϊαι πίτνον αδραι κλυτᾶς ἔκατι π[ο]λεμαίγιδος 'Αθάνας. κνίσεν τε Μίνωϊ κέαρ ιμεράμπυκος θεας Κύπριδος [αίν] à δώρα: 10 χείρα δ' οὐκέτι παρθενικᾶς ἄτερθ' ἐράτυεν, θίγεν δὲ λευκῶν παρηΐδων. βόα σέ τ' Ἐρ]ίβοια χαλκοθώρακα Πανδίονος 15 έκγ[ον]ον ίδεν δὲ θησεύς, μέλαν δ' ύπ' όφρύων δί[ν]α[σ]εν όμμα, καρδίαν τέ οἱ σχέτλιον ἄμυξεν ἄλγος, είρεν τε "Διδς υίε φερτάτου, 20 οσιον οὐκέτι τεᾶν έσω κυβερνάς φρενών θ[υμόν·] ίσχε μεγαλοῦχον, ήρως, βίαν.

ο τι μεν έκ θεων μοίρα παγκρατής
25 αμμι κατένευσε και Δίκας δέπει τάλαντον, πεπρωμέναν
αίσαν έκπλήσομεν, οταν

άντ. α'.

στρ. α'.

BACCHYLIDES—IX. 4. τάμνε κ: τάμνεν. 8. Μίνωϊ κ: Μινω. 16. Εκγονον Palmer. 17. μεῖλαν? cf. Ω 79, [Plut.] Vita Hom. 1075 B.

έλθη συ δε βαρείαν κάτεχε μήτιν. εί καί σε κεδυά τέκεν λέχει Διδς ύπο κρόταφον "Ιδας 30 μιγείσα Φοίτικος έρατώνυμος κόρα βροτών φέρτατον, άλλα κάμε Πιτθέος θυγάτηρ άφνεοῦ πλαθείσα ποντίω τέκεν 35 Ποσειδάνι, χρύσεον τέ οἱ δόσαν ιόπλοκοι κάλυμμα Νηρηίδες. τῶ σε, πολέμαρχε Κνωσσίων, κέλομαι πολύστονον 40 έρίκεν ύβριν ού γάρ αν θέλοιμ' άμβρότου έραντὸν 'Αοῦς ίδειν φάος, επεί τιν' ήθεων σύ δαμάσειας άέκοντα πρύσθε χειρών βίαν 45 δείξομεν τὰ δ' ἐπιόντα δαίμων κρινεί. τ[όσ' εί]πεν άρεταιχμος ήρως.

έπ, a'.

τάφον δὲ ναι βάται
[κοί ροι] ὑπεράφανον
50 θάρσος: 'Αλίου τε γαμβρῷ χολώ[σατ' ἦτορ.]
ὕφαινέ τε ποταινίαν
μῆτιν, εἰπέν τε: " μεγαλοσθενὲς
Ζεῖ πάτερ, ἄκοισον: εἰπερ μ[ε κούρ]α
Φοίνισσα λει κώλενος σοὶ τέκ[ε,]
55 νῦν πρόπεμπ' ἀπ' οἰ ρανοῦ θ[οὰν]

 ¹X. 39. τῶ Plutt: τῷ κ. 42. ἀμβροτου Wilsm: ἀμβροτος.
 49. κούρου Juren. 53. με κουρα Bl. 55. θοών Palm.

πυριέθειραν ἀστραπὰν
σᾶμ' ἀρίγνωτον· εἰ
δὲ καὶ σὲ Τροζηνία σεισίχθονι
φύτευσεν Αἴθρα Ποσει60 δᾶνι, τόνδε χρύσεον
χειρὸς ἀγλαόν,
δικὼν θράσει σῶμα πατρὸς ἐς δόμους,
ἔνεγκε κόσμον βαθείας ἀλός.
εἴσεαι δ' αἴ κ' ἐμᾶς κλύη
65 Κρόνιος εὐχᾶς
ἀναξιβρόντας ὁ πάντω[ν μεδέω]ν."

κλύε δ' ἄμεμπτον εὐχὰν μεγασθενης στρ. β'.Ζεύς, ὑπέροχόν τε Μίνφ φύτευσε τιμαν φίλφ θέλων παιδί πανδερκέα θέμεν, 70 ἄστραψέ θ' ὁ δὲ θυμάρμενον ίδων τέρας χέρα πέτασσε κλυτὰν ές αἰθέρα μενεπτόλεμος ήρως, είρεν τε " Θησεῦ, ζσὺ ν τάδε μέν βλέπεις σαφή Διός 75 δωρα συ δ' δρνυ' ές βαρύβρομον πέλαγος Κρονίδας δέ τοι πατήρ ἄναξ τελεῖ Ποσειδάν ὑπέρτατον κλέος χθόνα κατ' ἡύδενδρον." 80 ως είπε τω δ' ού πάλιν

ΒΑCCHYLIDES—ΙΧ. 58. Τροζηνία Βl.: Τροιζ-. 66. ἀναξιβρόντας κ: -βρεντας. 67. ἄμεμπτον Βl.: αμεπτον. 72. χέρα Richards: χειρας. 74. σύ Jebb. 80. ἠύδενδρον κ: ευδενδρον.

åντ. β'.

θυμδς ἀνεκάμπτετ', ἀλλ' εὐπαγῶν ἐπ' ἰκρίων
σταθεὶς ὅρουσε, πόντιόν τέ νιν
85 δέξατο θελημὸν ἄλσος.
τᾶ[ξ]εν δὲ Διὸς υἱὸς ἔνδοθεν
κέαρ, κέλευσέ τε κατ' οὖρον ἴσχεν εὐδαίδαλον
νᾶα·—μοῖρα δ' ἐτέραν ἐπόρσυν' ὁδόν·—

90 ίετο δ' ωκύπομπον δόρυ σόει νιν Βορεάς έξόπιν πνέουσ' άητα. τρέσσαν δ' 'Αθαναίων ήθέων (παν) γένος, έπεὶ ήρως θόρεν πόντονδε, κατὰ λειρίων τ' ὀμμάτων δά-95 κρυ χέον, βαρείαν ἐπιδέγμενοι ἀνάγκαν. φέρον δὲ δελφίνες άλιναιέται μέγαν θοῶς θησέα πατρός ίππίου δόμον, μέγαρόν τε θεών 100 μόλεν τόθι κλυτάς ίδων έδεισε Νηρήος όλβίου κόρας. ἀπὸ γὰρ ἀγλαων λάμπε γυίων σέλας 105 ωτε πυρός, άμφὶ χαίταις

δὲ χρυσεόπλοκοι

IX. 82. εὐπαγῶν Christ: εὐπακτων. 88. ἰσχεν κ: ἰσχειν. 91. νιν Ellis, etc.: νειν. ἐξόπιν κ: ἐξόπιθεν. ἄητα Housm.: αήτᾶ. 93. πᾶν κ. 95. δά | κρυ Jebb: δακρυ. 97. ἀλι- Palmer: ἐνάλι-. 100. μεγ. τε θ. μόλεν Wilam., Housm.: ἔμολέν τε θ. μέγαρον. 102. Νηρῆος κ: Νηρέος. 105. ὧτε Bl.: ωιτε (?).

δίνηντο ταινίαι· χορῷ δὲ τέρπον κέαρ ὑγροῖσι ποσσίν· εἶδέν τε πατρὸς ἄλοχον φίλαν 110 σεμνὰν βοῶπιν ἐρατοῖσιν ᾿Αμφιτρίταν δόμοις· ἄ νιν ἀμφέβαλεν *ἀϊόνα πορφυρέαν,

> κόμαισί τ' ἐπέθηκεν οῦλαις ἀμεμφέα πλόκον,

ἐπ. β'.

115 τόν ποτέ οἱ ἐν γάμψ
δῶκε δόλιος ᾿Αφροδίτα ῥόδοις ἐρεμνόν.
ἄπιστον ὅ τι δαίμονες
θέωσιν οὐδὲν φρενοάραις βροτοῖς.
νᾶα παρὰ λεπτόπρυμνον φάνη ˙ φεῦ,

120 οιαισιν έν φροντίσι Κνώσιον έσχασεν στραταγέταν, έπει μόλ' ἀδίαντος έξ ἁλδς θαθμα πάντεσσι· λάμ-

πε δ' ἀμφὶ γυίοις θεῶν δῶρ', ἀγλαόθρονοί τε κοῦραι σὺν εὐθυμία νεοκτίτφ

ώλόλυξαν, ε-

125

κλαγεν δε πόντος· ήθεοι δ' έγγύθεν νέοι παιάνιξαν έρατα όπί.

130 Δάλιε, χοροίσι Κηΐων φρένα ἰανθεὶς ὅπαζε θεόπομπον ἐσθλῶν τύχαν.

ΒΑCCHYLIDES—ΙΧ. 107. δίνηντο Βl.: δινήντο. 108. ὑγροῖσι ποσσίν Κ: υγροισιν εν ποσιν. 112. ἀμφέβαλεν Κ: -βαλλεν. 118. θέωσιν Crus.: θέλωσιν. 124. γυίοις Κ: γυοις. άγλαο- Κ: αγλο-.

Χ. (18). ΘΗΣΕΥΣ.

ΧΟΡ. ΑΘ. Βασιλεῦ τῶν ἱερῶν 'Αθανῶν, στρ. α'. των άβροβίων ἄναξ Ἰώνων, τί νέον ἔκλαγε χαλκοκώδων σάλπιγξ πολεμηΐαν ἀοιδάν; η τις άμετέρας χθονός 5 δυσμενής δρι' άμφιβάλλει στραταγέτας ἀνήρ; η λησταὶ κακομάχανοι ποιμένων αέκατι μήλων σεύοντ' άγέλας βία; 10 η τί τοι κραδίαν αμύσσει; φθέγγευ δοκέω γὰρ εἴ τινι βροτῶν άλκίμων έπικουρίαν

δ Πανδίονος υίε και Κρεούσας.

καὶ τὶν ἔμμεναι νέων,

15

Χ. 9. ἀέκατι Palm.: δ' εκατι. 12. φθέγγευ Βl.: φθεγγου.

AIF. $[N\epsilon]$ ov $\hbar\lambda\theta\epsilon\nu$ δολιχὰν ἀμείψας $\sigma \tau \rho$. β' . καρυξ ποσίν Ίσθμίαν κέλευθον άφατα δ' έργα λέγει κραταιοῦ φωτός τον ὑπέρβιόν τ' ἔπεφνεν Σίνιν, δς ισχύϊ φέρτατος 20 θνατῶν ἢν, Κρονίδα Λυταίου σεισίχθονος τέκος. σῦν τ' άνδροκτόνον ἐν νάπαις Κρεμμυώνος, ἀτάσθαλόν τε Σκίρωνα κατέκτανεν. 25 τάν τε Κερκυόνος παλαίστραν έσχεν, Πολυπήμονός τε καρτεράν σφυραν έξέβαλεν Προκόπτας, άρείονος τυχών φωτός. ταῦτα δέδοιχ' ὅπα τελεῖται. 30

ΧΟΡ. ΑΘ. Τίνα δ' ἔμμεν πόθεν ἄνδρα τοῦτον στρ. γ'.

λέγει, τίνα τε στολάν ἔχοντα;

πότερα σὺν πολεμηΐοις ὅ
πλοισι στρατιὰν ἄγοντα πολλάν;

35 ἢ μοῦνον σὺν ὀπάοσιν

στείχειν ἔμπορον οῖ' ἀλάταν

ἐπ' ἀλλοδαμίαν,

ἰσχυρόν τε καὶ ἄλκιμον

δδε καὶ θρασύν, ὅσ<τε> τούτων

40 ἀνδρῶν κρατερδν σθένος

BACCHYLIDES—Χ. 16. νέον Palm. ἢλθεν Κ: ηλθε. 24. Κρεμμυῶνος Κ: Κρεμυῶνος. 28. ἐξέβαλεν Κ: εξεβαλλεν. 35. σύν δπάοσιν Weil: συνοπλοισιν. 36. στείχειν Κ: στιχειν. 39. δστε Palm. 40. κρατερόν Κ: καρτερον.

ἔσχεν; ἢ θεὸς αὐτὸν ὁρμᾳ, δίκας ἀδίκοισιν ὄφρα μήσεται· οὐ γὰρ ῥάδιον αἰὲν ἔρδοντα μὴ 'ντυχεῖν κακῷ. 45 πάντ' ἐν τῷ δολιχῷ χρόνῳ τελεῖται.

ΑΙΓ. Δύο οἱ φῶτε μόνους ἁμαρτεῖν στρ. δ. λέγει, περί φαιδίμοισι δ' ώμοις ξίφος ἔχειν [έλεφαντόκωπον,] ξεστούς δε δύ' έν χέρεσσ' ἄκοντας κηύτυκτον κυνέαν Λάκαι-50. ναν κρατός πέρι πυρσοχαίτου, στέρνοις τε πορφύρεον χιτων' ἄμφι, καὶ οὔλιον Θεσσαλάν χλαμύδ' όμμάτων δέ στίλβειν ἄπο Λαμνίαν 55 φοίνισσαν φλόγα παίδα δ' ξμμεν πρώθηβον, 'Αρηίων δ' άθυρμάτων μεμνᾶσθαι πολέμου τε καὶ χαλκεοκτύπου μάχας. δίζησθαι δὲ φιλαγλάους 'Αθάνας. 60

XI. (K. 44, B. 7). KORINTH.

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* Ω Πέλοπος λιπαρᾶς νάσου θεόδματοι πύλαι.

Χ. 48. ϵ λ. Desrouss. 51. $\pi \epsilon \rho \iota$ Jebb: $\dot{\nu} \pi \dot{\epsilon} \rho$. 52. $\sigma \tau \epsilon \rho$. $\tau \epsilon$ $\pi o \rho \phi$. | $\chi \iota \tau \hat{\omega} \nu$ ' $\delta \mu \phi \iota$ Wilam., Platt: $\chi \iota \tau$. $\pi o \rho \phi$. | $\sigma \tau \epsilon \rho$. τ ' $\delta \mu \phi \iota$. 56. $\delta \mu \mu \epsilon \nu$ K: $\epsilon \mu \epsilon \nu$.

5

TMNOE.

XII. (K. 45, B. 11). GRIEF THAT LIES TOO DEEP FOR TEARS.

Αἰαῖ τέκος ἀμέτερον, μεῖζον ἢ πενθεῖν ἐφάνη κακόν, ἀφθέγκτοισιν ἶσον.

ΠΑΙΑΝΕΣ.

XIII. (K. 46, B. 13). PEACE.

Τίκτει δέ τε θνατοίσιν είρήνα μεγάλα, πλουτον και μελιγλώσσων άοιδαν άνθεα, δαιδαλέων τ' έπι βωμών θεοίσιν αϊθεσθαι βοών ξανθα φλογι μηρα τανυτρίχων τε μήλων, γυμνασίων τε νέοις αὐλών τε και κώμων μέλειν έν δε σιδαροδέτοις πόρπαξιν αἰθαν άραχναν ίστοι πέλονται

ΒΑΟCHYLIDES —XIII. 1. είρήνη. 2. ἀοιδῶν. 3. ἔθεσθε. 4. μῆρα ταν.: μηρύταν εὐτρίχων Α (μηρίταν Vind. Ars.). 6. αἴθαν.

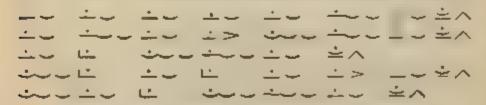
ἔγχεά τε λογχωτα ξιφεά τ' άμφάκεα δάμναται εὐρώς:
 χαλκεῶν δ' οὐκ ἔστι σαλπίγγων κτύπος:
 οὐδὲ συλῶται μελίφρων ὅπνος ἀπὸ βλεφάρων,
 ἁμὸν δς θάλπει κέαρ.
 συμποσίων δ' ἐρατῶν βρίθοντ' ἀγυιαί, παιδικοί θ'
 (ὑμνοι φλέγονται.

XIV (K. 47, B. 14). SAPIENS ALIUS AB ALIO.

Έτερος εξ έτερου σοφός τό τε πάλαι τό τε νθν. οδδε γαρ βώστον άρρήτων έπεων πύλας εξευρείν.

ΠΡΟΣΟΔΙΟΝ.

XV. (K. 48, B. 19). HAPPINESS IN TRANQUILLITY



Εξς όρος, μία βροτοίσιν έστιν εὐτυχίας όδός, θυμὸν εξ τις έχων ἀπενθή διατελείν δύναται βίον: δς δὲ μυρία μὲν ἀμφιπολεί φρενί, τὸ δὲ παρ' ἄμάρ τε καὶ νύκτα μελλόντων χάριν ἐὸν ἰάπτεται κέαρ, ἄκαρπον ἔχει πόνον.

XIII. 9. χαλκεάν: -έων Stob.; -έαν Plut. 11. άμδν: ἄμος (ἄμος Vind.).

XV. 2. διατ. δυνατ. βίου Bergh: δυνατ. διατ. βίου. 3 δς: οίς 4. παρ' . . . νύκτα: παρόμαρτε νύκτα. 5. έδυ Ιάπτεται: αονι Επτεται.

тпорхима.

XVI. (K. 51, K. 22). THE TOUCHSTONE OF VIRTUE.

Λυδία μεν γάρ λίθος μανύει χρυσόν, ἀνδρῶν δ' ἀρετὰν σοφία τε παγκρατής τ' [ἐλέγχει ἀλάθεια.

ΣΚΟΛΙΑ.

XVII. (K. 56, B. 27). DIONYSIAC CASTLES IN THE AIR.

γλυκεί' ἀνάγκα σευομεναν κυλίκων θάλπησι θυμόν, Κύπριδος <δ' λάλπὶς διαιθύσσει φρένας

άμμειγνυμένα Διονυσίοισι δώροις.
5 ἀνδράσι δ' ὑψοτάτω πέμπει μερίμνας·
αὐτίχ' ὁ μὲν πόλεων κράδεμνα λύει,
πᾶσι δ' ἀνθρώποις μοναρχήσειν δοκεῖ·

χρυσῷ δ' ἐλέφαντί τε μαρμαίρουσιν οἶκοι, στρ. γ'. πυροφόροι δὲ κατ' αἰγλάεντα ⟨πόντον⟩ νᾶες ἄγουσιν ἀπ' Αἰγύπτου μέγιστον πλοῦτον ὡς πίνοντος ὁρμαίνει κέαρ.

 σ τρ. β' .

BACCHYLIDES—XVII. 2. σευομένα C. θάλπησι. 3. Κυπρ. ἐλπὶς δ΄ αἰθύσσει (δ' ἐνθύσσει Ε) CE. 4. ἀμμειγ. Blass: ἀναμιγν. CE. 6. αὐτίχ' δ: αὐτάς C; αὐτή Ε. κρήδεμνον. 9. αἰγλήεντα. 10. νῆες. ἀπ': ἐπ' CE.

XVIII.	(K.	57,	B.	2 8).	THE	FESTIV	AL	OF	THE
DIOSKUROI.									

Οὐ βοῶν πάρεστι σώματ' οὔτε χρυσδς οὖτε πορφύρεοι τάπητες, ἀλλὰ θυμδς εὐμενὴς Μοῦσά τε γλυκεῖα καὶ Βοιωτίοισιν ἐν σκύφοισιν οἶνος ἡδύς.

ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ.

XIX. (K. 62, B. 36). FATE.

θνατοῖσι δ' οὐκ αὐθαίρετοι οὕτ' ὅλβος οὕτ' ἄγναμπτος Ἄρης οὕτε πάμφθερσις ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν [στάσις, γαῖαν ὁ πάνδωρος αἶσα.

XX. (K. 66, B. 40). HEKATE.

'Εκάτα

δαδοφόρε Νυκτός ζώς μελανοκόλπου θύγατερ.

ΧΙΧ. 1. θνητοῖς. 2. ἄκαμπτος. 4. γᾶν. ΧΧ. & Weil. μεγαλοκόλπου.

MELANIPPIDES.

I. (1). \triangle ANAI \triangle E Σ .

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					ノ ニス		
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					[·	<i>-</i> —
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Οὐ παρθένων φόρευν μορφᾶεν είδος,
οὐδὲ τὰν αὐδὰν γυναικείαν ἔχον,
ἀλλ' ἐν ἀρμάτεσσι διφρούχοις ἐγυμνάζοντ' ἀν' εὕδι'
πολλάκις θήραις φρένα τερπόμεναι, [ἄλσεα
⟨πολλάκι δ'⟩ ἱερόδακρυν λίβανον εὐώδεις τε φοίνικας
τέρενα Σύρια σπέρματα. [κασίαν τε ματεῦσαι,

ΙΙ. (2). ΜΑΡΣΥΑΣ.

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ά μὲν 'Αθάνα

τῶργαν' ἔρριψέν θ' ἱερᾶς ἀπὸ χειρός, εἶπέ τ'· "ἔρρετ' αἴσχεα, σώματι λύμα, οὔ με <τᾳ>δ' ἐγὼ κακότατι δίδωμι."

ΜΕΙΑΝΙΡΡΙDES — Ι. Ι. παρθένων: ἀνθρώπων Α. μορφὰν ἐνεῖδος Α. 2. αὐδάν: αὐτάν Α. γυναικίαν Α. 3. ἀν'... ἄλσεα: ἀνευηλιάσδεα Α. 4.: θῆρες Α. 5. πολλάκι δ' Hiller. ἰερόδακρυ Α. πατεῦσαι ΑΒ. 6. Συρίας τέρματα Α.

II. 1. αθάνατα δργανα Α. 2. ξρριψέ τε Α. 4. οδ με τ $\hat{\alpha}$ δ': έμε δ'.

III (4). WINE'S MADNESS.

Πάντες δ' ἀπεστύγεον ὕδωρ, τὸ πρὶν ἐόντες ἀἰδριες οἴνου, τάχα δὴ τάχα τοὶ μὲν οὖν ἀπωλλύοντο, τοὶ δὲ παράπληκτον χέον ὀμφάν.

IV. (6). A PRAYER.

κλυθί μοι, δ πάτερ, θαθμα βροτών, τῶς ἀειζώου ψυχῶς μεδέων.

V. (7). LOVE THE SOWER.

-J --- --- --- --- --

Γλυκὺ γὰρ θέρος ἀνδρὸς ὑποσπείρων πραπίδεσσι [πόθου.

ARIPHRON.

EIΣ ΥΓΙΕΙΑΝ.

V. πραπίδων πόθψ.

Υγίεια, πρεσβίστα μακάρων, μετά σεῦ ναίοιμι τὸ [λειπόμενον

βιοτας, σὺ δέ μοι πρόφρων σύνοικος εἴης εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων ⟨ἢ⟩ τας ἰσοδαίμονος ἀνθρώποις βασιληΐδος ἀρχας ἢ οῦς κρυφίοις ᾿Αφροδίτας ἔρκεσιν θηρεύομεν, [πόθων, ἢ εἴ τις ἄλλα θεόθεν ἀνθρώποισι τέρψις ἢ πόνων μετὰ σεῖο, μάκαιρ' Ὑγίεια, [ἀμπνοὰ πέφανται, τέθαλε πάντα καὶ λάμπει Χαρίτων ὅαρος. σέθεν δὲ χωρὶς οὕτις εὐδαίμων ⟨ἔφυ.⟩

LIKYMNIOS.

I. (4). EIE Trieian.

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ARIPHRON—4. ή from Likymn. 5. ἄρκυσιν Athen.; ελκεσι inscr. 8. δαρος or δαροι Athen. A; δαρ Ε; δαρι epit. Hoeschl. 9. ἔφυ from Likymn.

λιπαρόμματε μᾶτερ ὑψίστα, θρόνων σεμνων 'Απόλλωνος βασίλεια ποθεινά, πραϊγέλως Ύγίεια. Τίς γὰρ <η̈ > πλούτου χάρις η̈ τεκέων, η τας ισοδαίμονος άνθρώποις βασιληίδος άρχας; σέθεν δὲ χωρὶς οὖτις εὐδαίμων ἔφυ. II. (1). ACHERON. Μυρίαις παγαίς δακρύων άχέων τε βρύει. III. (3). HYPNOS. Ύπνος δε χαίρων όμμάτων αύγαις άναπεπταμένοις ὄσσοις ἐκοίμιζε κοῦρον. ION. ΔΙΘΥΡΑΜΒΟΙ. I. (9). WINE. ἄδαμνον παίδα ταυρωπόν, νέον οὐ νέον, ἤδιστον πρόπολον

LIKYMNIOS—Ι. 3. ὑγεία. 4. τοκήων. 5. ἀνθρώπου. ΙοΝ—Ι. 1. ἄδαμον. 3. ἀερσίπνοον.

βαρυγδούπων έρώτων, οίνον ἀερσίνοον,

άνθρώπων πρύτανιν.

II. (10). LUCIFER.

'Αοῖον ἀεροφοίταν ἀστέρα μείνωμεν ἀελίου λευκοπτέρυγα πρόδρομον.

EURIPIDES.

EPINIKION TO ALKIBIADES (B. 3).

Σὲ δ' ἀείσομαι, ὧ Κλεινίου παῖ·
καλὸν ἀ νίκα· ⟨τὸ⟩ κάλλιστον ⟨δ'⟩ ὁ μηδεὶς ἄλλος
['Ελλάνων ⟨ελαχες⟩,

άρματι πρώτα δραμείν καὶ δεύτερα καὶ τρίτα τα , βηναί τ' ἀπονητὶ Διὸς στεφθέντ' ἐλαία κάρυκι βοᾶν παραδοῦναι.

PHILOXENOS.

GALATEIA (B. 8).

ION—II. 1. ἠεροφοίταν. 2. μείνωμεν Ven. Ald.; μῆνα μέν Rav. Suid.

EURIPIDES-4. Diós: Ols.

⁹Ω καλλιπρόσωπε χρυσοβόστρυχε Γαλάτεια, χαριτόφωνε, θάλος έρώτων.

TIMOTHEOS.

I. (1). $EI\Sigma$ APTEMIN.

Μαινάδα, θυιάδα, φοιβάδα, λυσσάδα.

(4). ΚΥΚΛΩΨ.

Έγχευε δ' εν μεν δέπας κίσσινον μελαίνας σταγόνος άμβρότας άφρῷ βρυάζον εἴκοσιν δε μέτρ' ἀνέχευ', ἀνέμισγε δ' αξμα Βακχίου νεορρύτοις δακρύοισι Νυμφᾶν.

ΠΕΡΣΑΙ.

III. (8).

Κλεινον έλευθερίας τεύχων μέγαν Έλλάδι κόσμον.

IV. (9).

Σέβεσθ' αίδῶ σύνεργον ἀρετᾶς δοριμάχου.

Philoxenos—2. χρυσεοβόστρυχε. 3. κάλλος AE.

ΤΙΜΟΤΗΕΟS—ΙΙ. 1. έχευεν δ' Α. 3. είκοσι. ἀνέχευαν έμισγε διαμα Α; ἐνέχευεν, ἀνέμισγε δ' ἄμα Ε. 4. νύμφαν.

ΙΥ. δουρυμάχου.

V. (10).

"Αρης τύραννος χρυσον δ' Έλλας οὐ δέδοικε.

VI. (11). "TIMOTHEOS WINS!"

Μακάριος ήσθα, Τιμόθεε, κᾶρυξ ὅτ' εἶπεν·
"νικᾶ Τιμόθεος Μιλήσιος
τὸν Κάμωνος τὸν ἰωνοκάμπταν."

VII. (12). NEW SONGS THE BEST.

とし止とと しし止と

Οὐκ ἀείδω τὰ παλαιά,
καὶ τὰ καινὰ γὰρ ἄμα κρείσσω·
νέος ὁ Ζεὺς βασιλεύει,
τὸ πάλαι δ' ἢν Κρόνος ἄρχων·
ἀπίτω Μοῦσα παλαιά.

VIII. (13). APOLLO HELIOS.

ΤΙΜΟΤΗΕUS—VI. 1. ὅτε κῆρυξ. 2. Τ. δ. 3. Κάμβωνος. VII. 2. So Hiller; τὰ γὰρ ἄμα Α; καινὰ γὰρ epit. 4. παλαιόν. Σύ τ', ὧ τὸν ἀεὶ πόλον οὐράνιον ἀκτῖσι λαμπραῖς Αλιε βάλλων, πέμψον ἐκαβόλον ἐχθροῖσιν βέλος σᾶς ἀπὸ νευρᾶς, ὧ ἰὲ Παιάν.

TELESTES.

I. (1). ATHENA AND THE FLUTE.

Όν σοφδν σοφάν λαβούσαν οὐκ ἐπέλπομαι νόφ όργάνων δίαν 'Αθάναν [δρυμοῖς ὀρείοις δυσόφθαλμον αἶσχος ἐκφοβηθείσαν αὖθις ἐκ χερῶν βαλείν,

5 νυμφαγενεί χοροκτύπω φηρί Μαρσύα κλέος. τί γάρ νιν εθηράτοιο κάλλεος όξης έρως έτειρεν,

VIII. 2. λαμπραίς ἀκτίσι ήλιε. 3. ἐχθροίσιν Farnell: ἐχθροίσι. ΤΕLESTES—Ι. 1. ὀριοις. 2. δργανον. 5. χειροκτύπφ.

ἇ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλωθώ;ἀλλὰ μάταν ἀχόρευτος

αδε ματαιολόγων φάμα προσέπταθ' Έλλάδα μουσοσοφας επίφθονον βροτοις τέχνας ονειδος. [πόλων,

ᾶν συνεριθοτάταν Βρομίφ παρέδωκε σεμνᾶς δαίμονος ἀερθὲν πνεῦμ' αἰολοπτερύγων σὺν ἀγλαᾶν [ὤκύτατι χειρῶν.

II. (2) THE LYDIAN AND THE DORIAN MODE.

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*Η Φρήγα καλλιπνόων αὐλῶν ἱερῶν βασιλῆα, Λυδὸν δς ῆρμοσε πρῶτος Δωρίδος ἀντίπαλον μούσας νόμον αἰόλον ὀμφᾳ, πνεύματος εὖπτερον αὖραν ἀμφιπλέκων καλάμοις.

III. (5). THE INTRODUCTION OF THE PHRYGIAN MODE.

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ΤΕLESTES—Ι. 7. δ.: αιγάρ Α. άγανδυ Α. 8. άναχορευτος ΑΕ. 9. φημα Α pr. m. 11. συμεριθοταταν Α.

II. 2. Λυδών δε \mathbf{A} : αδδονος. προσε \mathbf{A} . 3. μούσης νομοαίολον δρφναί.

Πρώτοι παρά κρατήρας Έλλάνων έν αύλοίς συνοπαδοί Πέλοπος ματρός όρείας Φρίγιον ἄεισαν νόμον τοὶ δ' ὀξυφώνοις πηκτίδων ψαλμοίς κρέκον Λύδιον ὅμνον.

LYKOPHRONIDES.

I. (1). TRUE BEAUTY IS SEEMLY.

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Οὖτε παιδὺς ἄρρενος οὕτε παρθένων τῶν χρυσοφόρων οὕτε γυναικῶν βαθυκόλπων καλὸν τὸ πρόσωπον, ἐὰν μὴ κόσμιον πεφύκη. ἡ γὰρ αἰδὼς ἄνθος ἐπισπείρει.

II. (2). A LOVE OFFERING.

Τόδ' ἀνατίθημί σοι βόδον καλὸν ἀνάθημα καὶ πέδιλα καὶ κυνέαν καὶ τὰν θηροφόνον λογχίδ', ἐπεί μοι νόος ἄλλα κέχυται ἐπὶ τὰν Χάρισιν φίλαν παῖδα καὶ καλάν

5

ΙΙΙ. 1. Έλλήνων.

Lykophronides—I. 2. οὐδέ. 3. έὰν μὴ: άλλὰ Δ. πεφύκη: πεφύκει Δ.

ΙΙ. 2. ἀνάθημα: νόημα Α. Α. τήν Α. άλλαι. 4. Χάρισι.

ARISTOTLE.

APETA (B. 6).

'Αρετά, πολύμοχθε γένει βροτείφ, θήραμα κάλλιστον βίφ, σᾶς πέρι, παρθένε, μορφᾶς καὶ θανεῖν ζηλωτὸς ἐν Ἑλλάδι πότμος 5 καὶ πόνους τλῆναι μαλεροὺς ἀκάμαντας τοῖον ἐπὶ φρένα βάλλεις καρπὸν ἐς ἀθάνατον χρυσοῦ τε κρείσσω καὶ γονέων μαλακαυγήτοιό θ' ὅπνου σεῦ δ' ἔνεχ' οὑκ Διὸς 'Ηρακλέης Λήδας τε κοῦροι 10 πόλλ' ἀνέτλασαν ἔργοις σὰν ἀγρεύοντες δύναμιν,
σοῖς δὲ πόθοις 'Αχιλεὺς Αἴας τ' 'Αίδαο δόμους ἤλθον'
σᾶς δ' ἔνεκεν φιλίου μορφᾶς καὶ 'Αταρνέος ἔντροφος
[ἀελίου χήρωσεν αὐγᾶς'
τοιγὰρ ἀοίδιμος ἔργοις, ἀθάνατόν τέ μιν αὐδήσουσι
[Μοῦσαι
Μναμοσύνας θύγατρες, Διὸς ξενίου σέβας αϊξουσαι
[φιλίας τε γέρας βεβαίου.

MELIC ADESPOTA.

I. (86 B.). THE GIFT OF SONG IS NOT FOR ALL.

 Οὐ γὰρ ἐν μέσοισι κεῖται δῶρα δυσμάχητα Μοισᾶν τώπιτυχόντι φέρειν.

II. (87). A POET'S OATH.

Ναὶ τὰν "Ολυμπον καταδερκομέναν σκαπτοίχον "Ηραν, ἔστι μοι πιστὸν ταμιείον ἐπὶ γλώσσας.

III. (89). PEACE.

'Ω γλυκεῖ' εἰρήνα,
πλουτοδότειρα βροτοῖς.

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^{12. &#}x27;Αχιλλεύς ΑΕ. 13. αταρτανέος Α; αταρνέως Ε. 14. αδξουσαι Wilam.: αθξήσουσε.

MEL ADESP.—ΙΠ. εΙρήνη.

IV. (92). HADES.
Νυκτός ἀιδνᾶς ἀεργηλοῖό θ' ὕπνου κοίρανος.
11 0k 105 atovas aepythoto o on voo kotpavos.
V. (96). DEATH THE END OF SONG.
J=
* Επειτα κείσεται $oldsymbol{eta}$ α $oldsymbol{ heta}$ υδένδρ $oldsymbol{\phi}$
έν χθονὶ συμποσίων τε καὶ λυρᾶν ἄμοιρος
ίαχᾶς τε παντερπέος αὐλων.
VI. (98). NIOBE.
··· · · · · · · · · · · · · · · · · ·
_ 止し
θαλέθοντι βίφ
βλάσταις τε τέκνων βριθομένα γλυκερον
φάος δρῶσα
VII. (99). MEN'S CARES ARE DIVERSE.
···- = = = = = = = = = = = = = = = = = =
ἄ λλον τρόπον
άλλων έγείρει φροντὶς ἀνθρώπων.
VIII. (101). HEKABE.
·····
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χαροπὰν κύνα· χάλκεον δε οἱ γναθμῶν εκ πολιᾶν φθεγγομένας ὑπάκουε μεν Ἰδα Τενεδός τε περιρρύτα Θρητιοί τε φιλάνεμοι γύαι.

IX. (104 A). THE EARTH IS GARLANDED.
_ <u></u>
Ποικίλλεται μεν γαῖα πολυστέφανος.
X. (104 B). VIRTUE RATHER THAN UNJUST GAIN.
Οὐ μήποτε τὰν ἀρετὰν ἀλλάξομαι ἀντ' ἀδίκου κέρδεος.
XI. (138). CONCORD.
_ i
[<u>-</u>
止っ
Οὐ χρυσδς ἀγλαὸς σπανιώτατος ἐν θνατῶν δυσελπίστφ [βίφ, οὐδ' ἀδάμας
οὐδ' ἀργύρου κλίναι πρὸς ἄνθρωπον δοκιμαζόμεν' ἀσ- [τράπτει πρὸς ὄψεις,
ούδε γαίας εύρυπέδου γόνιμοι βρίθοντες αὐτάρκεις γύαι, ως άγαθων άνδρων όμοφράδμων νόησις.

VIII. 2. ὑπακουέμεν. 3. περιρρυτά. 4. φιλάνεμοι Hermann, γύαι Wilam.: φιλίην ξμοιγε.

Χ. οὐ μήν ποτ' ἄν ἀρ. ἀλλάξωμαι. κέρδους.

XII. (139). TYCHE.

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Τύχα, μερόπων ἀρχὰ καὶ τέρμα· τὰ καὶ σοφίας θακεῖς ἔδρας, καὶ τιμὰν βροτέοις ἐπέθηκας ἔργοις· καὶ τὰ καλὸν πλέον ἢ κακὸν ἐκ σέθεν, ἄ τε χάρις λάμπει περὶ σὰν πτέρυγα χρυσέαν· καὶ τὸ τεᾳ πλάστιγγι δοθὲν μακαριστότατον τελέθει· τὰ δ' ἀμαχανίας πόρον είδες ἐν ἄλγεσιν, καὶ λαμπρὸν φάος ἄγαγες ἐν σκότω, προφερεστάτα θεῶν.

XIII. (140). PRAYER TO THE FATES.

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Μει. Adesp.—ΧΙΙ. 2. τ. τύ: τέρματι. θακεῖς ἔδρας: ἄκος δρας.

XIV. IMMORTAL SONGS FOR THE GODS.

Υμνέωμες μάκαρας, Μούσαι Διὸς ἔκγονοι, ἀφθίτοις ἀοιδαίς.

XV. ZEUS.

Ζεθς ὁ καὶ ζωᾶς θανάτοιό τε πείρατα νωμῶν.

XVI. HADES.

('Aibas)

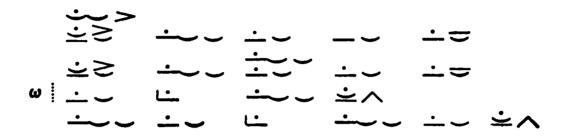
(δς) μόνος οὐ δέχεται γλυκεράς μέρος έλπίδος.

XV. ζωής και θανάτου: corr. Hense. XVI. So Crusius.

SKOLIA.

ΣΚΟΛΙΑ ΑΤΤΙΚΑ (Ι.-ΧΧΙΥ.).

I. (2). TO ATHENA.



Παλλάς Τριτογένει', ἄνασσ' 'Αθάνα, ὅρθου τήνδε πόλιν τε καὶ πολίτας ἄτερ ἀλγέων καὶ στάσεων καὶ θανάτων ἀώρων, σύ τε καὶ πατήρ.

II. (3). TO DEMETER AND PERSEPHONE.

Πλούτου μητέρ', 'Ολυμπίαν ἀείδω Δήμητρα στεφανηφόροις ἐν ὥραις, σέ τὲ, παι Διδς Φερσεφόνη' χαίρετον, εὖ δὲ τάνδ' ἀμφέπετον πόλιν.

III. (4). TO APOLLO AND ARTEMIS.

'Εν Δήλφ ποτ' ἔτικτε τέκνα Λατώ, Φοιβον χρυσοκόμαν, ἄνακτ' 'Απόλλω, έλαφηβόλον τ' ἀγροτέραν 'Αρτεμιν, ἃ γυναικῶν μέγ' ἔχει κράτος.

Skolia—I. 1. 'A θ dva conj. Bergk: 'A θ η vâ. 3. $\tau\epsilon$ kai.

ΙΙ. 4. αμφετον Α.

ΙΙΙ. 2. ἀπόλλων' Α.

IV. (5). TO PAN.

*Ω Πάν, 'Αρκαδίας μεδέων κλεεννάς, όρχηστά, Βρομίαις όπαδὲ Νίμφαις, γελάσειας, & Πάν, ἐπ' ἐμαῖς εὖφροσι ταῖσδ' ἀοιδαῖς κεχαρημένος.

V. (7). THE WINDOW OF THE SOUL.

Είθ' έξην, ὁποίός τις ήν ἔκαστος, τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν ἐσιδόντα, κλήσαντα πάλιν, ἄνδρα φίλον νομίζειν ἀδόλφ φρενί.

VI. (8). THE SCALE OF BLESSINGS.

Υγιαίνειν μέν ἄριστον ἀνδρὶ θνατῷ, δεύτερον δὲ φυὰν καλὸν γενέσθαι, τὸ τρίτον δὲ πλουτεῖν ἀδόλως, καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

HARMODIOS AND ARISTOGEITON. VII. (9).

Έν μίρτου κλαδὶ τὸ ξίφος φορήσω, ὥσπερ 'Αρμόδιος καὶ 'Αριστογείτων, ὅτε τὸν τύραννον κτανέτην

ἰσονόμους τ' ¹Αθήνας ἐποιησάτην.

VIII. (10).

Φίλταθ' 'Αρμόδι', οδ τί που τέθνηκας, νήσοις δ' εν μακάρων σε φασιν είναι,

IV 1 τω ΑΕ. 3. γελασίαιστω Α. 4. εδφροστ Wilam.: εὐφροσύναις ΑΕ.

V. 3. είσιδόντα A: ίδόντα Ε. κλήσαντα Sm.: ελείσαντα.

ΐνα περ ποδώκης 'Αχιλεύς, Τυδείδην τέ φασιν έσθλον Διομήδεα.

IX. (11).

Έν μύρτου κλαδὶ τὸ ξίφος φορήσω, ὥσπερ 'Αρμόδιος καὶ 'Αριστογείτων, ὅτ' 'Αθηναίης ἐν θυσίαισ' ἄνδρα τύραννον Ἱππαρχον ἐκαινέτην.

X. (12).

Αίεὶ σφῷν κλέος ἔσσεται κατ' αΐαν, φίλταθ' Αρμόδιος καὶ 'Αριστογείτων, ὅτι τὸν τύραννον κτανέτην ἰσονόμους τ' 'Αθήνας ἐποιησάτην.

XI. (14). LEIPSYDRION.

Αἰαῖ, Λειψύδριον προδωσέταιρον, οἴους ἄνδρας ἀπώλεσας, μάχεσθαι ἀγαθούς τε καὶ εὐπατρίδας, οῖ τότ' ἔδειξαν οἴων πατέρων ἔσαν.

XII. (27). TO KEDON.

*Εγχει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθου, εἰ χρὴ τοῖς ἀγαθοῖς ἀνδράσιν οἰνοχοεῖν.

XIII. (15). ADVICE TO THE MARINER.

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XIV. (16). THE CRAB AND THE SERPENT.

'Ο καρκίνος ώδ έφα χαλῷ τὸν ὅφιν λαβών' "εὐθὺν χρὴ τὸν ἐταῖρον ἔμμεν καὶ μὴ σκολιὰ φρονείν."

XV. (21). ADMETOS.

'Αδμήτου λόγον, & 'ταίρε, μαθών τοὺς άγαθοὺς φίλει, των δειλων δ' ἀπέχου, γνοὺς ὅτι δειλοῖς ὁλίγα χάρις.

XVI. (22). THE IDEAL COMRADE.

Σύν μοι πίνε, συνήβα, συνέρα, συστεφανηφόρει, σύν μοι μαινομένω μαίνεο, σύν σώφρονι σωφρόνει.

XIII. 1. úpalor Stadtmüller.

XIV. 3. ev per A; Euer E.

ΧVI, 2. σωφρανήσω σωφρονι Α; συσσωφράνει σώφρανι Ε.

XVII. (23). TRUST NOT THE UNSEEN.

Υπό παντὶ λίθω σκορπίος, ὧ 'ταιρ', ὑποδύεται' φράζευ, μή σε βάλη' τῷ δ' ἀφανει πᾶς ἔπεται δόλος.

XVIII. (24). POSSESSION AND DESIRE.

'Α δε τὰν βάλανον τὰν μὲν ἔχει, τὰν δ' ἔραται λαβεῖν· κάγὼ παῖδα καλὴν τὴν μὲν ἔχω, τὴν δ' ἔραμαι λαβεῖν.

XIX. (26). FIDELITY.

"Οστις ἄνδρα φίλον μη προδίδωσιν, μεγάλαν έχει τιμαν έν τε βροτοίς έν τε θεοίσιν κατ' έμον νόον.

XX. (17). AIAS.

Παῖ Τελαμῶνος Αἶαν αἰχμητά, λέγουσί σε ές Τροΐαν ἄριστον ἐλθεῖν Δαναῶν μετ' 'Αχιλλέα.

XXI. (18).

Τον Τελαμωνα πρώτον, Αΐαντα δε δεύτερον ές Τροΐαν λέγουσιν έλθειν Δαναών και 'Αχιλλέα.

XXII. (19). A WISH.

Εἴθε λύρα καλά γενοίμαν έλεφαντίνα, καί με καλοὶ παίδες φοροίεν Διόνυσον ές χορόν.

Skolia—XX. $\mu\epsilon\tau$ ''', Eust.; $\kappa\alpha$ l'''A χ . AE.

XXII. 1. καλή. 2. φέροιεν Athen. A: φορέοιεν Dion cod. Par. Gr. 1773.

XXIII. (20). A WISH.

Είθ' ἄπυρον καλδν γενοίμην μέγα χρυσίον, καί με καλή γυνή φοροίη καθαρόν θεμένη νόον.

XXIV. (30). AN EPICUREAN.

Οὐ χρη πόλλ' ἔχειν θνητον ἄνθρωπον, ἀλλ' ἐρᾶν καὶ κατεσθίειν σὰ δὲ κάρτα φείδη.

HYBRIAS.

XXV. (28).

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"Εστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος στρ. α΄. καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτός τούτω γὰρ ἀρῶ, τούτω θερίζω, τούτω πατέω τὸν άδὺν οἶνον ἀπ' ἀμπέλω τούτω δεσπότας μνοίας κέκλημαι.

τοὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος στρ. β'. καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτός, πάντες γόνυ πεπτηῶτες άμὸν (πάντες χαμαί με προς)κυνέονθ' ἄτε δεσπόταν καὶ μέγαν βασιλῆα φωνέοντες.

XXV. 6. τολμώντες ΑΕ. 8. άμον Hiller: έμον. 9. πάντες Stadtmüller. χαμαί με προσκ. Sitzler: κυνέοντι δεσπόταν. 10. βασιλέα ΑΕ.

FOLK-SONGS.

SONG OF THE SHEAF. I. (1).

Πλείστον οδλον οδλον ίει, ίουλον ίει.

[II. (2). LINOS.]

 $^{oldsymbol{ au}}\Omega$ Λ ίνε $\langle\pi\hat{a}\sigma\iota
angle$ hetaεο $\hat{a}\sigma\iota
u$ τετιμένε, σοὶ γὰρ ἔδωκαν πρώτω μέλος ανθρώποισιν φωναίς λιγυραίς άείσαι. Φοίβος δὲ κότψ σ' ἀναιρεί,

5 Μοῦσαι δέ σε θρηνέουσιν.

ΙΙΙ. (4). ΕΙΣ ΑΦΡΟΔΙΤΗΝ.

'Ανάβαλ' ἄνω τὸ γῆρας, δ καλά 'Αφροδίτα.

IV. (5). EIE Δ IONT Σ ON.

Καλείτε θεόν.

" Σεμελήϊ' "Ιακχε πλουτοδότα."

 \mathbf{V} . (6). EIE Δ IONT Σ ON.

'Ελθείν, ήρω Διόνυσε,

'Αλείον ές ναὸν

Folk-Songs—II. Schol. Ven. B, Σ 570: θεοι̂ς τετιμημένε σοι γάρ πρώτψ μ. ξδ. αθάνατοι ανθρώποισι. 5. δέ σε κότψ. The text is Bergk's.

 $V. 2. A\lambda \epsilon \hat{i}o\nu : \ddot{a}\lambda io\nu.$

άγνον σὺν Χαρίτεσσιν, ἐς ναόν, 5 τῷ βοέφ ποδὶ θύων. ἄξιε ταῦρε, ἄξιε ταῦρε.

VI. (7). ITHYPHALLIC SONG.

(Ανάγετε πάντες,) ἀνάγετ', εὐρυχωρίαν τῷ θεῷ ποιείτε: ἐθέλει γὰρ ὁ θεὸς ὀρθὸς ἐσφυδωμένος διὰ μέσου βαδίζειν.

VII. (8). SONG OF THE PHALLOPHOROL

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Σοί, Βάκχε, τάνδε μοῦσαν ἀγλαίζομεν ἀπλοῦν ἡιθμὸν χέοντες αἰόλφ μέλει, καινάν, ἀπαρθένευτον, οὖτι ταῖς πάρος κεχρημέναν ψδαίσιν, ἀλλ' ἀκήρατον κατάρχομεν τὸν ὅμνον.

VIII. (11). RITUAL OF THE LIBATION.

Τίς τῆδε; "πολλοὶ κάγαθοί." ἐκκέχυται κάλει θεόν.

VI. 2. ποιείτε τῷ θεῷ. 3. ἐσφυρωμένος. VII. 3. καὶ μάν. 4. κεχρημενηαν Α.

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IX. (12). HELIOS APOLLO.

Ήλιος 'Απόλλων, ὁ δέ γ' 'Απόλλων ήλιος.

X. (14). THE HERALD'S PROCLAMATION.

Αρχει μεν άγων των καλλίστων ἄθλων ταμίας, καιρός δε καλεί μηκέτι μέλλειν.

XI. (16).

Λήγει μεν άγων των καλλίστων ἄθλων ταμίας, καιρός δε καλεί μηκέτι μέλλειν.

XII. (17). DANCE SONG.

Πόρρω γάρ, ὧ παίδες, πόδα μετάβατε καὶ κωμάξατε βέλτιον.

XIII. (18). SPARTAN CHORAL.

^{&#}x27;Αμές ποκ' ήμες άλκιμοι νεανίαι.

^{&#}x27;Aμès δέ γ' ήμές αἰ δὲ $\lambda \hat{\eta}$ ς, αὐγάσδεο.

^{&#}x27;Αμές δέ γ' έσσόμεσθα πολλφ κάρρονες.

Folk-Songs—XII. κωμάσατε.

XIII. 1. άμες, 80 2, 3; vulgo άμμες. 2. ήμές: εἰμές. 3. πολλών κρείσσονες.

XIV. (19). FLOWER SONG.

Ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ σέλινα; "Ταδὶ τὰ ῥόδα, ταδὶ τὰ ἴα, ταδὶ τὰ καλὰ σέλινα."

XV. (20). BLINDMAN'S BUFF.

Χαλκην μυΐαν θηράσω. Θηράσεις, άλλ' οὐ λήψει.

XVI. (21). TORTOISE.

- Α. Χέλει χελώνη, τί ποίεις έν τῷ μέσῷ;
- Β. " Μαρύομ' ἔρια καὶ κρόκαν Μιλησίαν."
- Α. 'Ο δ' ἔκγονός σου τι ποίων ἀπώλετο;
- Β. " Λευκᾶν ἀφ' ἴππων είς θάλασσαν ἄλατο."

XVII. (22 A). PHILELIAS.

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Έξεχ', δ φίλ' "Ηλιε.

XVIII. (23). SONG OF THE BOTTIAIAN GIRLS.

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"Ιωμεν είς 'Αθήνας.

ΧΙΥ. 2. ποῦ μοι ταδί τὰ βόδα.

XVI. 1. ποιείς, and ποιών 3. 2. Ερια μαρύομαι . κρόκην.

XIX. (24). PASTORAL SONG.

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Μακραὶ δρύες, & Μενάλκα.
XX. (26). NURSERY SONG.
Στρίγγ' ἀποπομπεῖν νυκτιβόαν, στρίγγ' ἀπὸ λαῶν, ὅρνιν ἀνωνυμίαν ὠκυπόρους ἐπὶ νῆας.
XXI. (27). LOKRIAN LOVE SONG.
<u> </u>
*Ω τί πάσχεις; μη προδφς ἄμμ', ἰκετεύω· πρὶν καὶ μολὲν κείνον, ἀνίστω· μη κακὸν μέγα ποιήση σ<ε> κἀμὲ τὰν δειλάκραν· ἀμέρα καὶ δή· τὸ φῶς διὰ τᾶς θυρίδος οὐκ ἐσορῆς;
XXII. (41). RHODIAN SWALLOW SONG.
5=
FOIR SONGS YY GUOLINGS TOUTSEN NINTEROUGH GTOUTGTONGS

Folk-Songs—XX. συρριντα πομπειέν νυκτικομαν στριντατολαον ορνιν ανωνυμιον ω. ε. ν.

XXI. 2. μολεν CE: μολιν AB. 3. ποιήσης καί με A. 4. ήδη A.

καλὰς ὥρας ἄγουσα
καλοὺς ἐνιαυτούς,
ἐπὶ γαστέρα λευκά,
5 ἐπὶ νῶτα μέλαινα.
παλάθαν σὺ προκύκλει
ἐκ πίονος οἴκου
οἴνου τε δέπαστρον
τυροῦ τε κάνυστρον.
10 καὶ πύρνα χελιδὼν
καὶ λεκιθίταν
οὖκ ἀπωθεῖται. πότερ' ἀπίωμες ἢ λαβώμεθα;

Ήλθ', ήλθε χελιδών,

ἢ τὰν θύραν φέρωμες ἢ θοὖπέρθυρον
, 15 ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν
μικρὰ μέν ἐστι, ῥαδίως μιν οἴσομες.
ἄν δὲ φέρης τι,
μέγα δή τι φέροιο.
ἄνοιγ, ἄνοιγε τὰν θύραν χελιδόνι

εὶ μέν τι δώσεις εὶ δὲ μή, οὐκ ἐάσομες.

20 οὐ γὰρ γέροντές ἐσμεν, ἀλλὰ παιδία.

XXII. 3. καὶ καλούς ΑΟ. 6. π. οὐ προκυκλεῖς ΑΟ. 10. πυρῶν αχελιδών Α: πυρῶν ά χελ. Β. 14. φέρομες Ο. τὸ ὑπερθ. ΑΟ. 16. οἴσομεν. 17. δέ: δή. 18. φέροις ΑΟ.

XXIII. (42).	SONG OF THE SICILIAN SHEPHERDS.
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Δέξαι τὰν ἀγαθὰν τύχαν, δέξαι τὰν ὑγίειαν, ἃν φέρομες παρὰ τῆς θεοῦ, ἃν ἐκαλέσσατο τήνα.

XXIV. (43). LESBIAN MILL-STONE SONG.

Αλει μύλα ἄλει·
καὶ γὰρ Πιττακὸς ἄλει,
μεγάλας Μιτυλάνας βασιλεύων.

XXV. (44). CHALKIDIAN LOVE SONG.

⁷Ω παίδες, ὅσοι Χαρίτων τε καὶ πατέρων λάχετ' μὴ φθονείθ' ὥρας ἀγαθοῖσιν ὁμιλεῖν [ἐσθλῶν, σὺν γὰρ ἀνδρεία καὶ ὁ λυσιμελὴς ἔρως ἐπὶ Χαλκιδέων θάλλει πόλεσιν.

XXVI. (45). PAIAN TO LYSANDER.

Folk-Songs—XXIV. 1. ἀλεῖ vulgo.

ΧΧΥ. 1. δσοι: οί. ελάχετε. 2. δμιλίαν.

Τον Ἑλλάδος άγαθέας στραταγον άπ' εὐρυχόρου Σπάρτας ὑμνήσομεν, ὧ ιὴ Παιάν.

XXVII. (46). ITHYPHALLIC SONG TO DEMETRIOS POLIORKETES.

ώς οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι τἢ πόλει πάρεισιν. ἐνταῦθα ⟨γὰρ Δήμητρα καὶ⟩ Δημήτριον ἄμα παρῆχ' ὁ καιρός.

- 5 χή μὲν τὰ σεμνὰ τῆς Κόρης μυστήρια ἔρχεθ' ἴνα ποιήση, ό δ' ἰλαρός, ὥσπερ τὸν θεὸν δεῖ, καὶ καλὸς καὶ γελῶν πάρεστιν. σεμνόν τι φαίνεθ', οἱ φίλοι πάντες κύκλω,
- 10 ἐν μέσοισι δ' αὐτός·
 ὅμοιον, ὥσπερ οἱ φίλοι μὲν ἀστέρες,
 ἥλιος δ' ἐκεῖνος.
 ὧ τοῦ κρατίστου παῖ Ποσειδῶνος θεοῦ

χαιρε κάφροδίτης.

15 ἄλλοι μὲν ἢ μακρὰν γὰρ ἀπέχουσιν θεοί,
 ἢ οὐκ ἔχουσιν ὧτα,
 ἢ οὐκ εἰσίν, ἢ οὐ προσέχουσιν ἡμῖν οὐδὲ ἕν,

XXVII. 3. Δημήτριος Α. 4. παρῆχ' Richards: παρῆν Α. 7. καλὸς καί. 9. σεμνὸν δθι Α. 11. ὅμοιος.

σε δε παρόνθ' δρωμεν, ού ξύλινον ούδε λίθινον, άλλ' άληθινόν·

- 20 εὐχόμεσθα δή σοι.
 πρῶτον μὲν εἰρήνην ποίησον, φίλτατε·
 κύριος γὰρ εἶ σύ.
 τὴν δ' οὐχὶ Θηβῶν, ἀλλ' ὅλης τῆς Ἑλλάδος
 Σφίγγα περικρατοῦσαν,
- 25 Αἰτωλὸς ὅστις ἐπὶ πέτρας καθήμενος, ὥσπερ ἡ παλαιά, τὰ σώμαθ' ἡμῶν πάντ' ἀναρπάσας φέρει, κοὖκ ἔχω μάχεσθαι· Αἰτωλικὸν γὰρ ἁρπάσαι τὰ τῶν πέλας,
- 30 νῦν δὲ καὶ τὰ πόρρω:

 μάλιστα μὲν δὴ κόλασον αὐτός: εἰ δὲ μή,

 Οἰδίπουν τιν' εὐρέ,

 τὴν Σφίγγα ταύτην ὅστις ἢ κατακρημνιεῖ
 ἢ σπίλον ποιήσει.

RIDDLES (ΓΡΙΦΟΙ). XXVIII. (29).

Έν φανερά γενόμαν, πάτραν δέ μου άλμυρον ὕδωρ άμφὶς ἔχει· μάτηρ δ' ἔστ' ἀριθμοῖο πάις.

XXIX. (32).

Τί ταὐτόν ζέστιν οὐδαμοῦ καὶ πανταχοῦ;

XXX. (35).

Γαστηρ όλον το σώμα, πανταχη βλέπων όφθαλμός, έρπον τοις όδουσι θηρίον.

Folk-Songs—XXVII. 24. περιπατοῦσαν AC. 26. πάλαι AC. 31. σχόλασον. 34. σπεινον A; πεινην C.

NOTES.

EUMELOS.

Eumelos of Korinth, a Bacchiad, must have been one of the famous poets of Peloponnese to have received the commission to write a prosodion for the Messellans. He is said to have founded Syracuse together with Archias in 734 n.c. Pausanias 5. 19. 10 suggests, improbably enough, that he may have been the author of the inscriptions on the chest of Kypselos. Eumelos is reported to have composed an historical epic Κορινθιακά, and other epics entitled Βουγονία, Εὐρωπία, Τιτανομαχία, Νόστοι. Probably all early Korinthian poetry was attributed to him. Schoeffer de Deli insulae rebus, p. 8, refers the verses of the prosodion to the fifth century.

Paus. 4. 33. 2: cf. 4. 4. 1, 5. 19. 10. This prosodion, the oldest extant cult song known to the Greeks, and older than the Homeric Hymn to Apollo, was sent to the musical festival at Delos on the occasion of the first participation by the Messenians in the famous agon held there in honour of Apollo. The presence of Messenians at a national Ionic festival (cf. Thuk. 3. 104) may point to hostile relations with the Spartans in the time of the Messenian king Phintas, whose reign fell before the first Messenian war (743-724; Busolt Gr. Gesch. 1. 151). In connection with the prosodion of Eumelos the fact may be recalled that Kallimachos' Hymn to Delos was written for a sacred embassy sent by Ptolemy.

1. 'Ιθωμάτα: sing. as δέξο, Γάναξ Κρονίδα, καλόν άγαλμα ίλή Γφ θυμφ τφ Λακεδαιμονίφ I.G. A. 75 (unless we read τοιλ Λακεδαιμονίου(ς)). Επλετο: 'became.' In sending an embassy to Delos the Messenians recognize the cult of another god besides the Zens of Ithome, in whose honour the musical festival and agon

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- called 'Ιθωμαΐα was celebrated every year. The 'Muse' is the Muse of Delos, of Apollo ('Απολλωνίς?). καταθύμιος: significat (apud Hom.) i.q. ἐνθύμιος, κατὰ ψυχήν, non, inquit (Aristarchus), quod apud nos, sc. ἀρεστός (as here and Theogn. 617); Lehrs de Arist. studiis Hom. 146. Cf. Ψ 548 φίλος ξπλετο θυμφ.
- 2. A dactylic pentapody after an hexapody is found in Stes. iii. Since Paus. speaks of $\xi \pi \eta$, we might expect two hexapodies, though nothing is really known about the metre of the early prosodia. Bergk read $\kappa a\theta a\rho a \langle \nu \kappa i\theta a\rho i\nu \rangle$, as if the poet were attacking the flute, which was then, he maintained, chiefly played by foreigners, slaves, and barbarians. But, apart from the unusual expression—which is not well supported by [Sim.] 148. 8 πνεθμα χέων καθαροίς έν αὐλοίς, or by Kallim. 2. 12 σιωπηλήν κίθαριν—aulodic was at least not common till Klonas, long after Eumelos. Reimann thinks καθ. κίθαριν refers to the Aiolian mode which was κιθαρφ-This is improbable. Sitzler suggests κραδίαν. έλεύθερα: may refer to the liberties of Messenia, which were even then in danger. So έλευθ. κρητήρ Z 528, of the freeing of Troy. σάμβαλ': Aiolic (Sa. xxxvii.) and Ionic (Anakr. Môoa: under the influence of the usage current in the later choral lyric the Aiolic Moîoa was wrongly substituted for the Doric form, perhaps after the restoration of Messenia by Epaminondas when interest in its native poetry was revived. ἔχουσα was incorrectly transcribed from ΕΧΟΣΑ. Note the end rime, which is uncertain in Homer; cf. the leonine rime in B 484 έσπετε νῦν μοι, Μοῦσαι, 'Ολύμπια δώματ' ξχουσαι.

TERPANDER.

TERPANDER was born in the island of Lesbos, one of the homes of epic and cyclic poetry. It was to the Lesbian shore that the head of the mythical singer Orpheus was borne after it had been cast into the waters of the Hebros. Terpander led the life of a wandering flute-player and rhapsode until he took up his residence in Sparta, whither he was summoned on the advice of the Delphic oracle to heal the internal disorders of the state that seem to have succeeded the conclusion of the first Messenian war. The importation of genius into Lakedaimon is consistently connected by tradition with the existence of civil feud or some other internal distress. Terpander, Thaletas,

Alkman, and Tyrtaios are said to have become Spartans from a like cause. Though there were ancient skeptles as to this sequence of plague and poet, the evidence points at once to a distrust of its own jowers to placate the offended gods on the part of the Spartan state and to the efficacy of over sea prophecy and poetry times the strife of adjacent cities was often settled by the arbitrament of a stranger; and Rome called upon Livius Andronicus to help the state by means of song. Terpander is said to have flourished under Midas II. (738-695 1), but the only certain date in his history is 676, when the poet, already advanced in years, instituted a musical and poetical agon in conjunction with the Karneian festival of Apollo, and was proclaimed victor in the contest. The period of the poets activity in Greece may be regarded as the first quarter of the seventh century.

Terpander was the founder of the first musical epoch (xaragrages) in Sparta. His successor, the founder of the second epoch, was Thaletas, who introduced the paian, hyporcheme, pyrriche, inaugurated the festival of the gymnopaidia, and established the choral lyric. Terpander cultivated the kitharoedic nome, which he enriched and enlarged, so that it received a sevenfold arrangement, traces of which certain scholars seek to discover in Sampho, Pindar, Solon, Aischylos, Kallimachos, and even in the Latin poets. He modified the existing lyre of seven strings by putting the highest note (rήτη) in place of the third from the last (TPITH), so that his scale was e, f, g, a, b, -, d, e, that is, an octave with the omission of one note in the scale. The lyre adopted by him remained the chief stringed instrument till the fifth century. As Olympos, his predecessor, is the founder of instrumental music because of his invention of the flute with seven stops, so Terpander may be called the founder of ancient vocal music, because the lyre is better suited than the flute to accompany the human voice Olympos introduced the Phrygian and Lydian modes into Greece. Terpander adapted the famous old Dorian mode to the lyre, introduced the Aiolian mode, which was always regarded as best suited to the lyre, and created the Boiotian mode. He set to music the poems of Homer, probably the Hymns, and used the nomes as preludes to the recitations of longer

poems at the musical contests. He enfranchized the lyre in a Dorian state, gave the nome a place in the festivals where the secular procinity of the rhapsodes had been exclusively sung, fixed the melodies and arranged the instrumental accompaniment; in short, founded the Spartan school of kitharoeds. So great was his influence that the school created by him lasted till the time of Phrynis, who lived in the Persian wars. Sappho (92) alludes to him in the line, reppoxes is or doides a Aeobies addodanower, and the proverb, μετα Λέσβιον φδόν, referred to the custom at the Karneia of calling upon the disciples of Terpander before all the other contestants. The titles of his nomes are: Αίδλιοι, Βοιώτιοι, names derived from the modes employed, the δρθιος to Apollo (Frag. ii.), perhaps identical with the δξως, the τροχαίος, a designation that does not imply the use of τροχαίοι σημαντοί, the τετραοίδιος, of obscure meaning, the Tepwardpetos, and the Kawlov, which is taken from the name of a pupil. Terpander also wrote skolia to the accompaniment of the flute and in spondarc rhythms.

- I. Clem. Alex. Strom. 6. 784 (Arsen. Viol. 261, Apostol. 3. 29c): quoted to illustrate the solemnity of the Dorian mode. The simple style and the rhythm give a liturgical tone to the poem which is well adapted to illustrate this stately mode.
- 1 ἀρχά: of the various possible explanations I prefer the following. Though the whole poem is in honour of Zeus, the special mention of his name at the outset is the proper 'beginning.' The naming of Zeus is the ἀρχά (f. Alkm. 2 ἐγώνγα δ' ἀείσομαι | ἐκ Διὸς ἀρχομένα, Pind Nem. 2. 1 δθεν περ καὶ 'Ομηρίδαι | ῥαπτῶν ἐπέων τὰ πολλ' ἀσιδοί | ἄρχονται, Διὸς ἐκ προσιμίου, Nem. 1 8 ἀρχαὶ δὲ βέβληνται θεῶν, 'the foundations of the song have been laid in the mention of the gods,' 5. 25 αὶ δὲ πρωτιστον μεν θμνησαν Διὸς ἀρχομέναι σεμναν θέτιν, Hes. Theodon. 47 Ζήνα . . . ἀρχόμεναὶ δ' ἐμνεθσι θεαὶ λήγουσαί τ' ἀσιδής, the proverbial ἐκ Διὸς ἀρχώμεσθα καὶ ες Δια λήγετε Theokr. 17. 1, Aratos Phain. 1, ab Jove principium Verg. Ecl. 3. 60, Calpurn. Ecl. 4. 82.

Less acceptable explanations are '(1) The prem is the 'orthith' nome of Terpander, and appa is the technical designation of the first main division. This strains the meaning, and, besides, the metre of the orthian nome of Terpander was in all probability the dack hex. (2) apparents the amorôn, and the whole poem is a amorôcior. So Immisch & M. 44. 559. Solemn songs were, it is true, sung at the beginning of

the symposium at which libations were offered to Olympian Zeus, etc. (Ion 2, 6 εκ Δώς άρχωμενοι πινωμεν). But νμνων in v 4 must then be interpreted as a reference to the succession of libations (and songs) which were made on the appearance of each fresh bewl. (3) In a cosmogonic sense. But the theory that Zeus was the 'beginning of all things' was not developed till a late period, and then chiefly among the Stoics. Zeus became the pantheistic All in All, the A and Ω of all trings ("First hymn they the Father—Of all things: and then—The rest of immortals." M Arnold). Of Proklos on Plate Timeios 2–95. 43 Zeus κεφαλή. Zeus μέσσα, Δίος δ' έκ παντα τετνκται, Grphic Hymn 20. 5 Δια παγγενέτην. This explanation is not to be defended by (Zeus) πατήρ ανδρών το θεών το Α 544 (Hes. Theogon. 47), or Aisch. Frag. 70. Pind. xxviit. is in no wise parallel.

- 2. άγήτωρ: cf. B 669 ös τε θεοίσε και άνθρώποισε ανάσσει. In Sparta Zevs άγήτωρ was the leader of the troops in Lattle.
- 3. πέμπω: is appropriate in the case of offerings to divinities. 'Cf. Theogn. 777, and Aisch. Pers. 939, Sept. 443, Eur. I.T. 171, Anth. Pal. 5. 17. I, a Dodonaian inscr. (R. M. 39. 197) Ζεθ Δωδώνης μεδέων τόδε σοι δώρον πέμπω, Eur. Frag 640 δαπάνας δταν θανοθοι πέμπωσιν κενάς. So the gods πέμποισι χάριν Pind. iv. 2. For the solemn repetition of Pind. Isthm. 5. 52 Ζεψς τά τε και τὰ νέμει, | Ζεψς ὁ πάντων κύριος, and Pyth. 2. 49.
- 4. **Gμνων**: the first mention, outside of Homer, of this class of lyric poetry.

Metre: the fragment has been arranged in two, three, and four lines. The metre has been regarded as consisting of paroemiacs (Ritschi, Bernhardy), as molossi (O. Muller), as orthian numbers (Caesar), and as $\tau \rho o \chi a i o$ $\sigma \eta \mu a \nu \tau o l$ and $\sigma \sigma o \nu \delta e i o$ $\delta e \pi \lambda o i$ (Rossbach, Bergk). Lengthened spondees (——) can be arranged rhythmically, $e \gamma \rightarrow \omega \rightarrow \omega \rightarrow \omega \rightarrow \omega \rightarrow \omega$

שמס ססס (metrically two molossi), and classed with the rhythms of the yeves oundation, because in the lengthened molossus - may be taken as the thesis, - as the arsis or - as the arsis, - - as the thesis (orthran tamble) Each - - - is a colon by itself But the identification of the poem with the vouces rpoxales of Terpander is entirely uncertain. The name of this name may be derived from the melody, not from the rhythm. δρθιοι Ιαμβοι and δρθιοι νόμοι are not equivalent. δρθίος, as applied to metre, means (1) that the thesis and arsis are abke—either longs or shorts, (2) that the same foot recurs in the same form, as in pure lambics and in pure dactylic hexameters. When used of niclody, δρθιος means 'high pitched' The same term does not necessarily include metre and melody. See Graf R M. 43, 515. We may have here a pure spondaic rhythm.

II. Schol. Aristoph. Nubes 595, from the procimia of

Terpander, Suidas s v. άμφιανακτίζειν.

This form of prelude was so stereotyped in the dithyrand that audiavarifier became an equivalent for mpooinidjeadai, and the poets using it were called authorages. Parallels with avaξ, apart from Nuhes 595 (άμφι μοι αδτε Φοιβ' άναξ), are wanting, but we find ανεβάλλετο καλόν αξιδείν αμφ' "Αρεος φιλότητος θ 266, a line which, though perhaps later than Terpander, shows the antiquity of the phrase dup with accus, is frequent in preludes in the Hom. Hymns: 7. 1, 19. 1, 22. 1, 33. 1 (cf. 3. 57), Mel. Adesp. 30 A, Eur. Troad. 511. pot is a part of this formula when the verb is not in the first person. The enclitic form after a preposition, as m Ausch. Choeph. 220; so περί μου, ύπερ μου in the scenic poets. ἐκαταβόλον: Γεκαβολον as Γάνακτα? Read Γεκηβολος in P 333. But also in A 21, X 302 conjecture is necessary to preserve the F of Feand Nos. ακιδ' & φρήν: 80 Crusius; Δειδε φρήν, Hiller, a verse ending like ήωθι πρό, βερριθε χθών For φρήν - έγώ, cf. carm. pop. 3. Hermann's άδέτω φρήν intro duces a contraction of afer that is unwarranted in this period. Bergk made desiders oppy (mmb penthum) the beginning of v. 2. Against this is the statement of [Plutarch] de musica 4, that the prooimia of Terpander consisted of dact. hexameters. The 'orthian' nome of Terpander, from which Suidas quotes this procumion, can scarcely have received this name, as Bergk thought, because it contained lambics which originally were called δρθιοι. See on L. If the iambics are correct, then 'programion' is loosely used by the schol on Aristoph, Aubes 595, and means merely the beginning of a nome, not one of the poems in hexameters which were usually called procimia. The relation of the procimia to the nomes is involved in much obscurity. Perhaps vouces is a generic, "poolma" a specific, expression. The latter may have been used of the nome when it was an ouverture to a rhapsodic recitation, a sacrifice, or a festival (Crusius).

- **ΠΙ.** Keil Anal. Gramm. 6. 6: the name spondee is derived from the rhythm employed in songs sung at the libations; cf. παρὰ σπονδήσων άκιδεων Kallim I. 1. Attributed to Terpander.
- Μνάμα: a short form for Μνημοσύνη, whose daughters were the Musea (Hes. Theogon. 54, 915).
- 3. Μωσάρχω for the common Μουσαγέτης Λατώς. Doric. Λατως v.l. is the form used by the choral and dramatic poets in lyrics (Eur. Iou 128, Happol. 65).—Metre the spondees are often arranged as orthun ismbies or semanto trochees.

- See on I. A certain case of prolonged spondees is Ion 126-8 & Haidr, & Haidr, | εὐαιων ειαίων είνηι & Λατολι παϊ, where it is to be noted that all the syllables are long by nature
- IV. Dion. Hal. de comp. verb. 17: quoted as examples of molossi. Attributed to Terpander (Trag. Adesp. 13). Hymn 17. 3 calls the Dioskuroi sons of Zeus and Leda, whereas Homer makes Typdareus the father of Loth. The Vedic Agens, the prototypes of the Dioskuroi, are also Saviours.'—Motre: often arranged as orthian iambics or semanto-trochees.
- [V.] Strabo 13. 618, Clem. Alex. Strom 6. 814, Eukleides Introd. Harmon. in An. Par. 1. 56. 10 quoted to show that Terpander first used the heptachord in place of the tetrachord lyre. The ancients doubted the authenticity of the fragment. It is the production of a late writer who wished to make the poet give documentary evidence of the musical invention currently attached to his name. The heptachord Lydian pektis was certainly pre-Terpandreian. Cf. Arist. Probl. 19. 32.
- 1. τετράγηρυν: refers to the four tones of the old lyre of the epic docol and the poets of nomes, and not, as Bergk thought, to the old nome of four parts. Cf. μελίγηρυν ἀκιδήν Hymn 2. 341; τέτρα-, as in τετράκυκλον Ω 324 (late).
- 2. ἐπτατόνφ: cf. ἐπτακτύποι φόρμιγγος Pind. Pyth. 2. 70, φ. ἐπτάγλωσσον Nem. 5. 24, ἐπτὰ δὲ συμφώνοις ὁιων ἐτανυσσατο χορδάς Hymn 3. 51, where the invention is attributed to Hermes, κέλαδον ἐπτατονον λιρας Ει.τ. I. T. 1129. The heptachord lyre held its ground till the fifth century. The restoration of exclusively Doric or Aiolic forms is needless, as the fragment may have been composed in the late mixed dialect.—Metre: dact.-hexam.
- VI. Plut Vita Lycurg 21 (also Arrian Tact. 44, 3): quoted, together with Alkm. x11., Pind. xxvii (cf. Ol. 13, 22), to prove that the Lakedaimonians were both μουσικώτατοι and πολεμικώτατοι. Sokrates Eleg. 3 refers to the Spartans: οl δὲ χοροῖτ κάλλιστα θεοὺς τιμώσιο ἄριστοι εν πολέμφ, and Aristotle Pol. 8 5 says that the Spartans knew at least how to appreciate music. (f. Maller Dorians 2, 329 ff. It is uncertain whether the fragment is a part of the poem by which Terpander quelled the disorders of the Spartan state. Some think it is from a proofmion.
- 1. alχμά: strictly 'spear-point,' whence 'martial spirit' here, and Pind. Isthm. 5. 33 Καστορος δ' αίχμὰ Πολυδεύκεδε τ' έπ' Εὐρώτα ἡεεθροις, Nem. 10. 13 θρεψε δ' αίχμὰν 'Αμφιτρύωνος,

'impulse' (γυναικός αίχμα Aisch. Agam. 483, γυναικείαν αίχμαν Choeph. 630). αίχμη is often derived from άισσω, as θιμός from θύω, but we should then have αίχμη or άχμα. αίχμα νέων – αίχμηται νέω. Cf. Alkm. iv. 70. βάλλα: in Hom. and Hes. only the perfect is used in this sense (Εἰρήνην τεθαλυίαν Hes. Theogon. 902). The present appears in Semonides 7. 85, Folk-Songs xxv., Pind. Pyth. 7. 19 etc. Cf. Much Ado 5. 1. 76 " His May of youth and bloom of Instihood."

Alyeia: 'shrill,' 'clear-toned,' 'sweet-voiced,' since the Greeks loved a high pitch, as did the Lydians (Telestes iii), to whose music they were much indebted. So the 'shrill pibroch' is sweet to the Scotch. λιγός of the phorninx I 186 etc.; of the muse ω 62, Hymn 14. 2 etc., Alkm. 1. 7, Stes. xii. 45, Mel. Adesp. 33 λ. Theokr. 22. 221; of the note of the nightingale Theogn. 939, Aisch. Αηαπ. 1146, Theokr. 12. 6 (cf δξύφωνος Soph. Trach. 963); λίγειαν 'Ορφείην κεφαλήν Phanokles, p. 141. So with λιγιρος Pind. Ol. 6. 82; Myrtis is called λιγυρά by Korinna v. So καπυρὸν στόμα Theokr. 7. 37 δρθιος is often used of the high pitch, and so κλυτός (see on Sim. xxxiv.). Cf. Lehrs Quaest. epicae 169. In Attic, λιγός and έλαχός retract their accent in the feminine, but here, Alkm. i., Stes. xii., Mel. Adesp. 33 λ., there are traces of λιγεία. L. and S. say λιγέα is Doric (?).

2 εὐρυάγυια: a variation on εὐρυόδεια, which Homer uses with χθών. Cf. Hymn 5. 16. Cf. Arat. Phain. 105 Δίκη . άγειρομενη δὲ γέροντας , ἡὲ που εἰν άγορη ἡ εἰρυχόρφ ἐν άγυιῆ, and the name Εὐρυδίκη. εἰθυάγιια might be defended by Solon 4. 37, Pind. Pyth. 4. 153.

έπιτάρροθος: in Hom. always of a helping god, and so carm. pop. 47. 7. In Mel. A lesp. 33 A (ταρροθε, Μώσα λίγεια), we have a clip-form of έπιταρ., just as πλόμενος is used for περιπλόμι, βίον for παρήϊον.

ἔργων: Wilamowitz thinks the fragment is spurious because the world does not show *F*. But there are eighteen such places in Homer, some of which are difficult to cure, e.g. Δ 470, Λ 703, P 279.—Metre: dact, hexam.

ALKMAN.

ALEMAN, the chief cultivator, if not the creator, of early choral poetry, and the first representative of the fully developed melic style, was a Sardian by birth, as he tells us in Frag. v. A Lydian birthplace does not, however, disprove Hellenic extraction. Like the name of his father

(Damas, or Titaros), his name is Greek – He calls himself Αλκμάων and 'Αλκμάν, a name connected with άλκιμος, as are 'Αλκμήνωρ, 'Αλκμήνη, 'Ιππαλκμος. The statement νών δέ μοι 'Αλκμάν οδνομα that is put into his month by a poet in the Anth. Pal. (7, 709) at least implies the existence of a tradition that the poet once bore a Lydian name, though this may be the result of a false inference. It is possible that his father was an Ajohan who hved in Sard.s as a metic. At least it is difficult to see how a barbarian could have so completely identified himself with Spartan institutions and Spartan speech as did the straiger who was afterwards to be known as 'the Lakedaimonian poet,' Despite the explicit statement in Frag. v., the Pergamene echolars held that he was a Lakoman from Messoa. Doubtless some passage in the poet gave rise to this tradition. As Crusius suggests, ΜΕΣΣΟΑΤΑΣ, and ΜΕΣ-ΣΟΓΙΤΑΣ an inhabitant of Mt. Messogis in Lydia, may have caused the confusion. That he was a Lakedaimonian by birth is improbable, since all the early great poets who lived in Sparta were aliens: Terpander from Lesbos, Thaletas from Crete, Polymnastos from Kolophon, and Tyrtaios (probably) from Miletos. The similarity between his father's name, Titaros, and Tentaros, the slave of Amphitryon, may have given rise to the story that the poet was of servile origin, or actually a slave who was manumitted when his master discovered the marks of his genius. (In some places in Greece Lydians stood in the relation of periodol to the Domans.) The cultivation of poetry was generally restricted to the aristocracy in the melic period, but, as in the case of the tradition which made a schoolmaster of Tyrtaios, there is evidence of a tendency on the part of Lakedaimon to depreciate the social position of the artists whom she invited to her territory. If Alkman was in truth a slave he may have been made a prisoner of war in one of the forays of the Kimmerians (Kallinos 1), and sold over sea to the Spartan Agesidas.

The only date that is handed down concerning the poet is connected with the seventh year of the Lydian king Ardys. According to Africanus, this fell in 657, which is probably nearer the truth than Apollodoros' 672, since that chronologer regularly puts the dates farther back

than other scholars. Eusebios' 612 represents an attempt

to synchronize Alkman with Stesichoros.1

Alkman is certainly later than the second musical period at Sparta which was founded by Thaletas. His official position as teacher of the state choruses, his comman I over the cantonal speech, his acquaintance with the specifically Likoman myths, and his reproduction of Likoman manners, show that the poet must have passed much of his life in Sparta. He die I at an advanced age, and was buried between the shrines of the Hippokoontidat, whose death he sung, and the heroon of Herakles, near the

district called Sebrion (Paus. 3, 15, 2).

Alkman's life fell in a period of material prosperity and artistic development in the Spartan state. The oiltime severity of the institutions of Lykurgos had been somewhat relaxed. The plastic arts flourished. The Ends was built. Still, notwithstanding these traces of sympathy with the arts on the part of the state, and the partial fusion between seriousness and playfulness that gave a more secular tone to life—both the results of the second musical epoch, of which Alkman was the heirthese causes are not sufficient to account for the character of his art. There is a non Dorian touch. He is an Alohan in his tenderness, buoyancy, imagination, grace (o xapiers 'Alkady), love of beauty; and he has more of Ionic suppleness than Dorian vigour. His love of the pleasures of life, his quick sensibilities, are not Dorian, though his humour is not alien to his new home.

There were six books of Alkman's poems current in Hellenistic times: partheneia, hymns, hyporchemes, puans (both intended for the gymnopaidia), erotika, and hymenaia. Some of his poems suggest the skoha. The delives he celebrated in the partheneia and hymns. Zeus, Hera, Artemis, Aphrodite—were those held in special honour in the Spartan cult. If the nome had been displaced by his immediate predecessors, he gave to the partheneion a perfection that was never equalled even by the great poets of the sixth and fifth centuries. The universal character of the later choral lyric rendered it

¹ Robde R. M. 33. 199. In the Grock biographies γέγονε usually derotes the ἀκμή. This is reparded as forty years after birth; and a similar toriod is supposed to stapes between the ακμή of a teacher and the ακμή of a pupil. So with Alkman and Arion.

ill-suited to the display of the fine personal qualities, the delicate reverence and even romantic gallantry towards women that distinguish the first cultivator of this class of melic composition. By a pardonable error, which ignores the predecessors whom he eclipsed, the poet was in fact called the founder of crotic song. But his passion does not consume the heart like that of his Aiolic successors.

No choral poet of Greece loves to speak of himself so much as does Alkman. No choral poet has such winsome ingenuousness in giving us his confidence; but he is proudly conscious of his position as a poet who has learned from nature the secret of his art. He is the most amiable of the Greek singers. If he does not compass the loftier range of the idealistic poets, he has the serenity of the humber sphere wherein he was a master. His feeling for nature is almost modern.

Technical originality is displayed by Alkman only in his use of metre. The lyric hexameter he, indeed, employs, and with fine effect; but the preference of Terpander for the hexameter has yielded in him to a love of shorter dactylic verses, notably the tetrameter, in which speadees rarely find a place. Through the influence of Archilochos, and possibly of folk-song, the splendour of the epic verse has at last suffered eclipse. Alkman often uses pure trochaic and lambic metres of various forms, and also employs these measures in conjunction with dactyls, following herein the innovation of Archilochos. His anapaests he probably derived from the melodies of the people. His cretics show the influence of Thaletas; while ionics, the first examples of which appear in his fragments, are due to his predecessor, Polymnastos. His logacedics show various forms that are simple and graceful.

In the arrangement of his verses Alkman makes use both of systems, consisting of the same measures repeated (such as dactylic tetrapodies, iambic dimeters, and catalectic truneters), and of strophes. The latter are usually of simple structure, consisting of three or four verses, and are monostrophic in arrai gement (dactylic and trochaic lines). The long logacetic partheticion stands inidway between the systems and the elaborate odes of Stesichoros

and Pindar. Alkman probably instituted the tripartite division of strophe, antistrophe, and epode, which is usually referred to Stesichoros.

Alkman was placed first in the Canon of the melic poets established by the Alexandrian grammarians. He was still sung at Athens in the time of Perikles. The bucolic poets regarded him as a predecessor. Pausanias testifies that he was read in the second century A.D., and that the local Lakonian idiom, which was then accounted harsh, did not destroy the sweetness of his muse. His dialect consists mainly of the severe Lakonian of the day, with a touch of Aiolism and several Homericisms. In his choice of vocabulary he was largely influenced by Homer, from whom he drew the story of Nausikaa. He is also indebted to Hesiod and the cyclic epics.

- 1. Max. Plan. (Rhet. Gr. 5, 510), Priscian 2, 425, Et. Mag. 589 47. From a partheneron of the first book, and probably addressed to Zeus Lykaios.
- 1. πολυμμελές owes its μμ to the analogy of φιλομμειδής, Εσμμελίης, where μμ is from σμ.
 - 2. aleváoide: na alévouvos Soph. O. K. 1578.
- 3. veoxuóv : love of new songs is as old as song itself. Cf. "I will sing a new song unto thee" Ps. 144. 9, "And they sung a new song" Rev. 5. 9; την γάρ άσιδην μάλλον έπικλείουσ άνθρωποι ή τις άκουόντεσσι νεωτάτη άμφιπέληται α 352, 'Αργώ πασι μέλουσα μ 70, [Terp.] v., Pind. Ol. 3. 4, 9. 48, Sim. xxxv., Bacch. 19. 9, Eur. Troad. 512, Timoth. viii., έν τοῖε μουσικοῖε τὰ νέα εὐδοκιμεῖ Xen. Kyrop. 1. 6. 38. So in Plutarch's time (de lect, poet. 11). La Bruyère complained that all had been said, but still the world must have novelty. άρχε: as Pind. Nem. 3. 10 άρχε δ', ούρανοῦ πολυνεφελα κρεοντι θυγατερ, δόκιμον υμνον. Δρχε after Μώσ' Δγε, as in The imperative after dye, as y 475.—Metre: a complete strophe, consisting of a dactylic tetrap., a dactylic penthim, and a catal, iamb, trim. Rossbach unnecessarily writes vv. 1 and 2 in one line (of two cola); and classes the fragment under the hyporchematic dactyle-trochaics. comparison of the epodes of Archilochos will not hold. In two bits from the same poem (καί ναδε άγνδε εὐπίργω Θεράπνας 4: γερσόνδε κωφόν έν φύκεσσι πιτνεί 6) we have — — in the fourth foot of the lambic measure, a usage adopted also by Simonides (1) Cf. Usener 109. Regarded as trochaics with anacrusis, the last dipody of v. 3 is

II. Herodian περί σχημάτων 61 (Rhet. Gr. 8. 606) etc.: quoted to illustrate the σχήμα 'Αλκμανικόν. This poetical figure allows by anticipation a plural or dual) noun or verb to intervene between the subjects in the singular. It occurs in Ε 774 ήχι δοας Σιμοεις συμβάλλετον ήδε Σκάμανδρος, Τ 135, κ 513; Pind. Pyth. 4. 178 πέμπε δ' Έρμᾶς . . . διδύμους υΙούς . . | τὸν μὲν Έχιονα, κεχλαδοντας ήβα, τὸν δ' Έρυτον, where, however, a plural precedes; Eur. I. A. 195. See Valckenser on Lesbonax, p. 79. The figure may have been especially frequent in Lakoman. The Dioskuroi are called ἐπιβήτορες ἴππων, λευκώλενοι, εδιπποι etc. Two mss. have ἰπότα σοφώ, but the dual is rarer in Doric than in Attic. Πωλυδείκης: for Πολυ-; see on iv. 1.—Metre: ismbic tetrameter. The fragment may consist of three ismbic dimeters and be connected with v.

III. Athen. 15. 681 A. In 678 A we read πυλεών οὐτως ἐκαλείτο ὁ στέφανος, ὅν τῷ "Ηρα περιτιθέασιν οἱ Λάκωνες Hence this partheneion is probably in honour of Hera. Pollux 5. 96 classes the πυλεώνες among the πεφαλης κοσμέματα. κυπαιρος, attested as Alkmanic by Eust. Od. 1648. 7. is borrowed from Hebrew kofer, a fact that may explain the variation with κύπτιρος. We have, however, Cret. ἐναιρον – ἐνειρον. — Metre, trochaic. The tripody concludes the strophe.

IV. This partheneion, the oldest example of Greek choral composition in strophes, is written on a papyrus, perhaps of the first century A D., that was discovered in 1855 by Mariette in a tomb near the second pyramid of Sakkarah. It was first published by Egger in 1863. For the earlier discussions of the fragment, see Bergk' (No. 23). The chief contributions to the subject since Bergk (1880) have been made by Sitzler Philol. Rundschan 1883, p. 934; Blass R. M. 40; Piccolomni Studi de filol. greca 1; Diels Hermes 31; Jurenka Wiener Stud 17, Serta Harteliana, p. 36, Sitz-ber. d Wien. Akad. 135, Philol. 56; Wilamowitz Hermes 32. The poem consisted of 140 verses in ten strophes, of which the first two and part of the third are missing. In many places the fragment is exceedingly obscure, and no one of the possible interpretations of the last three strophes is convincing. Most of the lacanae in vv. 1 21 have been filled out by Blass.

The first five strophes (to v. 36)—the portion of the partheneron reserved for the gods and the myth—dealt mainly with the death of Hippokoon and his sons, a story that to the Spartan poet assumed an importance comparable to the tale of Pelops' line and the house of Labdakos in tragedy. According to the legend (schol. Clem. Alex. 4 107), Herakles

slew them because they had killed his friend Cionos. In the extant part of the poem, however, Herakles is not mentioned in connection with the Hippokoontidal, though from v. 31 we may infer that he appeared as an instrument of divine vengeance in connection with the overthrow of the Giants, In v. I Polydeukes is mentioned as one of the combatants. Now in a local Spartan legend the Dioskuroi would naturally appear in their capacity as σωτήρει (cf. Pind. Acm. 10. 54); but, apart from this, and the possibility that they may have come to the rescue after Herakles was wounded, there is evidence of the existence of a fend between the Tyndaridai and the Hippokoontidai. Plutarch tells us that Tyndareus was fearful of the brutality of Enarsphores (v. 3) when Helen was a child; and it is reported that the Dioskuroi were rivals of the Hippokoontidar, the enmity of the fathers having descended to the sons. H.ppokoon was the elder (half ') brother of Tyndareus. After the death of his father, he expelled Tyndareus, who was not restored to his kingdom until the death of his persecutor and his sons at the hands of Herakles. A relief depicting the battle may be found in Arch. Zeit. 1861, p. 169 The crime of the Hippokoontidal was θβρις, which provoked the γίσις θιῶν (36).

The number of the sons of Hippokoon is variously reported. Apollodoros 3, 10, 5 enumerates twelve, all of whom were slain. Diodoros 4, 33, 6 says that there were twenty (a number that suits the family of Kepheus, the ally of Herakles), but that only the father and ten sons fell. Variations in the myth show that the local legend conflicted with that current outside of Sparts.

To what deity was the poem addressed? We have no evidence to show that the partheneion is the same as the hymn in honour of the Dioskuroi (Frag. ii.), and the poet may well have written more than one ode to Sparta's tutelary chieftains, the twin sons of Zeus and Tyn-larens. The only other suggestion is that we have a song addressed to Artemis. If the reading 'Oρθια in v. 61 is correct, this interpretation is supported by the fact that the worship of Artemis Orthia was well known in ancient Sparta. Choruses. of girls participated in her festival, and Helen as a child (Plut. Theseus 31) danced in her temple. That the poet should pass over in silence the scourging of the ephebi connected with the rites of Artemis Orthia is natural enough; nor is it surprising that the myth dealt with a story unconnected with her cult. Hymns to the gods may sing the praises of men and women (Hymn 1, 160 μνησαμεναι άνδρων τε παλαιών ήδε γυναικών , δμνον άειδουσιν, Kor. iii.). Perhaps Helen was mentioned in the strophes that have been lost at the beginning. Diels thinks the poem was intended to placate the wrath of Artemis against Lakedaimon.

The partheneion was probably sung at night (Frag. xi, xxi). Cf. Sa. xix., Fur. Herakl. 781 δλολυγματα παννυχισιε ύπο παρθένων Ιαχεί ποδών κροτοισιν, C. I. A. 2, 163 τούς δέ ἱεροποιούς τούς διοικούντας τὰ Παναθήναια τα κατ' ένιαυτόν ποιείν την παννυχίδα ώς καλλίστην τῆ θεῷ καὶ τὴν πομπὴν πέμπειν ἄμα ἡλίφ ἀνίοντα. With 40 ff. cf. Eur. I. A. 157.

- 1. Πωλυδεύκης: (of. ii.) with Doric metrical lengthening of Πολυ- (Sim. iv.). Cf. the Ionic Ποιλυδαμας, πουλιβότειρα in Homer, the Aiolic Πολ(λ)νανάκτιδα Sa. 86 (with metrical sharpening of the liquid). Sometimes the metrical licence is not graphically expressed, as in ħ κε μέγ' οιμάξειε ὁ Πελοπίδης 'Αγαμέμνων Hdt. 7, 159. Cf. Ένετικός (————) in I. 51. Brugmann derives Doric πωλ- from πολΕ-, but has no better example than πάλυπος (Epicharm. 33, Sem. 29). The derivation of πολιποις from πολυ + ποις may be a folk's etymology, and pôlypus, Hor Epod. 12. 5, is scarcely taken from a Doric source.
- 2. οίον ού: an emphatic inversion, as μίαν ούκ=ούδεμίαν Hdt. 8. 119 (cf. Xen Anab. 5. 6. 12), followed by άλλά for άλλά και So Soph. Phd. 555 οδ μόνον (which some read here) βουλειματα άλλ' έργα. Either the scholast found in his sources Aixaidos called a son of Derites, a relative of Hippokoon, or he failed to recognize the Hippokoontid under the clip name Λ κων or Λυκάν (Apollod.) Some read σύκ έγών, as if L escaped. Diodoros says, in fact, that only ten out of the twenty sons fell, whereas Apollod, reports that all twelve lost their lives. The poet mentions only ten sons, and from v. 13 we infer that all were killed. Which legend he adopted as to the number of the sons we do not know. καμώσιν: as in Homer, hence not # defuncts (L. and S.), which would require the perfect, but 'those who have succumbed to the toil of life.' The άνηρ κεκμηώς can refresh his powers, of randeres have their powers exhausted in death. The Attic is not the Homeric usage, as L. and S. think. άλέγω: 'count,' here the positive use, as Pind Ol. 2. 86 IInhaus ve kal Kaduos έν τοῖσιν άλεγονται. In the epic poets, άλέγω, generally with of, means 'heed,' and so Sim. xiii. 10. The negative adheres in Obrakéyar.
- 3. The recapitulation of the fallen is in the epic style; so in the passage, Aisch. Pers 957 ff., which frequently suggests this fragment. Cf. 11 70 ff. Έναρσφόρος δε τὰ έναρα φέρει έναρσ- is the weak form of έναρεσ-, parallel to έναρο-;

for the variation between stems in -s and in o, cf. $\sigma \alpha \phi \dot{\eta}s$, $\sigma \dot{\alpha} \phi \dot{\alpha}$. Alkm. used ρs in $\mu \dot{\alpha} \kappa \alpha \rho s$ 10, $\Pi \epsilon \rho l \eta \rho s$ 149 $\Sigma \dot{\epsilon} \beta \rho o \nu$: he is called $T \dot{\epsilon} \beta \rho o s$ by Apollod.

- **5.** 'Ιπποθών: from *θοάω θοάζω. The name appears on a vase, C. I. G. 7434 b. Cf. $\Delta \epsilon \iota \theta$ ών.
- O Quoted in An Ox. 1 159. 2, as Εὐτείχη τ' ἀνακτα 'Αρήκον. 'Αρήκος is not elsewhere reported as a Hippokoontid, but the name occurs of one of the Argonauts, and of a Kentaur. 'Αρήκτος was a Hippokoontid according to Pherekydes. Tradition may have varied ἄναξ precedes the noun, as in O 453, Ψ 588. The adj. generally follows in this poem.
- 7. "Ακμονα · cf. Ovid Metam. 14. 484. "Αλκμονα (Christ) is unknown. Δορκέα would suit if syllaba anceps were possible at the end of v. 6.
- 8. ἀγρέταν . άγρόταν (papyrus) is confused with ἀγρέταν also in Aisch. Pers. 1002 (ἀγρέται στρατοί). ἀγρέταν ἡγεμόνα, Hesych. Cf. Hdt. 7. 5 στρατιῆς ἄγερσις. ἀγροτας Eur. Or. 1270, is from ἀγρός The papyrus' reading is not to be defended by 'Αγρότα, 'Αγρότις, 'Αγρότερα.
- 10. "Apeos. not with synizesis; άρχον Jurenka. πώρω: ὁ πῶρος belli tuntultus. κλόνον: cf. Ε 167 ἄν τε μάχην καὶ ἀνὰ κλόνον.
- 13 ff. Destiny and Device conquer all. Against their power strength avails nothing 'Alad does not possess the sandals of Hermes and Athene that are automatous and annihilate space.
 - 14 Hopos: the father of Eros. Cf. Plato Symp. 203 B.
 - 16. Cf. ρ 585 των θβρις τε βιη τε σιδήρεον ούρανον ίκει.
- 17. Cf. Pind Pyth 2. 34 Διδς ακοιτιν έπειρατο, 4. 90 Τιτυδυ βέλος 'Αρτέμιδος . . δφρα τις τῶν ἐν δυνατῷ φιλοτάτων ἐπιψαύειν Εραται, Aisch Prom. 894 ff μήποτέ μ', ῷ πότνιαι Μοίραι, λεχέων Διδς εὐνάτειραν Ιδοισθε πέλουσαν | μηδὲ πλαθείην γαμέτα τινὶ τῶν εξ αὐρανοῦ.
- 19. Henych s.v. Νηρεύς has θαλάσσιος δαίμων. 'Αλκμάν καὶ Πόρκον δνομάζει. Cf. a 72. Is there a reference to the marriage of Thetis and Pereus?
- 21. έρογλεφάροι: γλέφαρον, Doric for βλ., as γλέπω in l. 75 for βλέπω
- 23-34 contained a further example of insolence and its punishment: v. 31 (μαρμάρφ μυλάκρφ) may point to Herakles' participation in the battle of the Giants. Cf Pind Nem. 1. 67. Strabo 10. 488.

- 35. After the myth, the moral. Cf Pind. Nem. 10. 64 και μέγα Γεργον έμησαντ' ώκέως και παθον δεινόν παλαμαΐσι 'Αφαρητίδαι Διός (in reference to the combat with the Tyndaridai); Soph. O. K. 537 έναθον άλαστ' έχειν.
- 36 The envoy of the first part of the partheneson is carried over asyndetically to the second half of the poem. It links the obligatory myth to the secular portion of the poem which allowed freer play to the individuality of the poet. Tious: cf. a 40.
- 37. εθφρων: cf. Sem. 7. 99 ού γάρ κοτ' εθφρων ('in peace and quiet ') ήμερην διέρχεται | απασαν. The tranquillity of the axivouros Blos (Eur. I. A. 17) is contrasted with the life of the great that is assailed by $\ell\beta\rho\mu$. For the sentiment of. Pind. Pyth. 11. 50, Aisch. Eum. 313, Soph. Antig 582, Eur H. F. 504. Instead of the contest of Kaster and Polydeukes with Hippokoon's sons, the friendly rivalry of the Spartan maidens. Rather the quiet radiance of Agido's beauty than the splendour of the sun of the impious that sets in blood. Cf. Hor. 2, 12.
- 38. διαπλέκει: Hdt. 5. 92. 6 διαπλεξάμενος τον βιον, cf. Plato Laws 7. 806 A. διαπλέκειν is used absolutely in Aristoph. Aves 753. For the figure of. Shakespeare's "The web of life is of mingled yarn."
- 89. akkavaros: 'tearless,' like akkavros à 494. akkavaros is found in Soph. El. 912. Hermann's distinction between xhavoros (lacrimandus) and khavros (defletus, lacrimabilis) will not hold. The difference is primarily chronological, the oforms being later. Cf. dynaros and dynaros: Jebb on Soph. O. T. 361, Bishop A. J. P. 13, 174, Hayley on Eur. Atk. 173. Perhaps we should read the earlier form here.

The abrupt transition recalls Hymn 1 169, where the roupar are addressed. So in Hor. 4. 6. 29, a poem that has an Alkmanic flavour, the poet turns to the chorus after the mythological introduction. After a wise saw Pindar fre-

quently shifts to the personal sphere.

φῶς: of a person, ρ 41 Τηλέμαχε, γλυκερὸν φάος.

41. Γ(ε) = ε, for ρ' of the papyrus (Jurenka, Diels). ρά follows only monosyllables. ρ is confused with F in $\tau \rho \epsilon^*$ $\sigma \epsilon$ and δεδροικώς, Hesych. The old reading δρωρ' (with Doric accent?) can be defended only if ore is consecutive, like oore (65), 'the light of Ag. has risen, so that the sun shines for us.'

For the comparison of Agido to the sun, cf. Theokr 18, 26 πότνι' άτ' άντέλλουσα καλόν διέφανε πρόσωπου | 'Αώς ή άτε λευκόν ξαρ χειμώνος άξυτος: | ώδε και ά χρυσξα Ελένα διαφαίνετ' έν άμιν, Χεη. Συμιρ. 1. 9 ώσπερ όταν φέγγος τι έν νυκτί φανή . . .

οδτω και τότε τοῦ Αὐτολύκου τὸ κάλλοι κ τ.λ., Q. Catulus in Cic. de nat. deor. 1. 28. 79; Shakesp "It is the morn and Juliet is the sun." Cf. φdos Eur. Hek. 841. See on Sa. iii. ἀμιναίτει φαίνην, cf. Aristoph. Nubes 586.

- **42.** μαρτύρεται: Agido invokes the rays of the sun to witness the truth—whether she or Hagesichora, the χοραγός (44), is more beautiful. Cf ήλιον μαρτυρομέσθα Eur. H. F. 858, and Wilamowitz ad loc. Some take the passage to mean that since Agido is the sun, she is herself the proof that the sun really shines; and compare Sim. i. 7, Pind. Isthm. 5. 48.
- **48.** φαινέν: for φαινην, either the shorter, Dorio form of the inf, or a relic of the old alphabet that expressed both e and η by E; cf. μωμέσθαι in 44. On the meaning see Sa. xx.
- 44. There is no thought of actual blame. μ. is added simply to round out the expression; cf. K 249 μητ' άρ με μάλ' αίνεε μητε τι νείνει. νιν: Agido. κλεννά: the Aiche form. There seems no good reason for Diels' comparison of Cretan κληνός, 'beloved,' which would make Agido the έραστρια, Hagesichora the έρωμένη. The expression is too technical, and does not harmonize with χοραγός. χοραγός in Sparta ὁ καθηγούμενος τοῦ χοροῦ (the later κοριφαίοι), not ὁ μισθούμενος τὸν χορόν. Cf. Athen, xiv. 633 a. Hagesichora as χορ. is playfully said not to permit the chorus to praise her rival in beauty. Agido is indeed the more beautiful, but the poet lingers over the charms of Hagesichora. The rivalry between the two is the key-note of the secular portion of the poem.
- **45.** οὐδ' ἀμῶς: ne tantillum quidem. Hom. has ἀμόθεν With the neg. cf. οὐδ' ἡβαιόν N 106.
- 46. έπερ al: the first occurrence of this formula; Soph. O. K. 776 ώσπερ τις εl.
- 47. The comparison accords with ancient taste, and is not unknown in modern literature. ἀγέλα was a technical expression in Sparta: Λάκαινα παρθένων ἀγέλα Pind. Frag. 112, ἄτε πώλοι ται κόραι... ἀμπάλλοντι..., ται δὲ κόμαι (cf. 1. 51) σειονθ'... ἀγῆται δ' ὰ Λήδας παῖς ἀγνὰ χοραγὸς (cf. 1. 44) εὐπρεπής (cf. 1. 46) Aristoph Lysistr. 1308; so βοῦς Pind. Pyth 4. 142; πώλος Anskr. xxvii.; in Sparta πώλος was the name of the priestess of Dometer and Kora. Cf. also Theokr. 18. 30 ἄρματι Θεσσαλος ἴππος, ὡδε και ὰ ῥοδοχρως Ἑλένα Λακεδαίμονι κοσαος Τhe comparison in Alkman is an adaptation of B 480 ἡισε βοῦς ἀγεληφι μεγ' ξεοχος ἔπλετο πάντων | ταῖρος ὁ γάρ τε βοεσσι μεταπρέπει ἀγρομένησιν' τοῖον ἄρ' ᾿Ατρείδην θήκε Ζευς ... | ἐκπρεπέ' ἐν πολλοῖσι. Cf also Z 506, X 22, Πογ k. ii., Daniel Derouda, chap. 3 (of Gwendolen), "Imagine

a young race-horse in the paddock among untrimmed ponics and patient backs." στάσειεν έν as Ω 350. The βοτά (l. 47) are horses, not cattle.

- 48. Cf. I 123 îπποις πηγούς άθλοφόρους, Ibyk. ii. 5 îππος άεθλοφόρος, Λ 609. καναχάποδα: cf. Xen. de re eques. 1. 3, καναχήποδες îπποι Hes. Certamen 316. 22; καναχή ήμιδνουν ξ 82, quadrupedante putrem sonitu quatit ungula campum Verg Aen. 8. 596.
- 49. 'A horse such as one sees in winged dreams.' The gen, is descriptive. Cf. είκελον . . . δνείρφ έπτατο λ 207, πτεροῖς δπαδοῖς ϋπνου κελεύθοις Aisoh. Agam. 426, Theokr. 9. 16, Apoll. Rhod. 2. 306. ὑποπετρ. contains the strong, πτερόν the weak form of the root. Cf. πέτ-ε σθαι with πτ έ σθαι. The ground-form *petrā yields O. H.G. fedura, A S. fether. Cf. penna from *petena. The assumption of a *πτετρον whence *πετρον and πτερόν (as έκπαγλοι and έκπλαγος (*έκπλαγλος, φάτρα and φατρια) φράτρα, φρατρια) is to be abandoned. So also the suggestion that there was a *πετερον, *ποπετεριδ either original or secondary, whence ὑποπετριδ, by syncope. Such secondary forms as Ερεμῆς. Ερμῆς, αραγοντος = ἀρχοντος, occur only in the case of liquids. ὑποπετρ. is not from ὑποπτερ. by metathesis. The usual form is ὑποπτερος in the lyric poets (Minn. 12. 7) and elsewhere.
- 60 ἡ οὐχ · synizesis as E 349. ὁρῆς: the emphatic use of ὁράω (οὐχ ὁράς: Ο 555, ρ 545, Kallım. 2. 4) to attract attention to an object grows in the Attract period.
- 51. 'Eνετικός: the pre-eminence of the horse with which Hagesichora is compared is summed up in this word. Cf. B 552 εξ 'Ενετῶν, δθεν ήμιονων γένος άγροτεραων. These Enetor from Paphlagonia were later called *Venets*, and regarded as the ancestors of the dwellers on the Adriatic (Strabo 5, 212) Cf. Mel. Adesp. 43 B (probably Alkmanic) 'Ενετιδας πώλως στεφαναφόρως, Eur. Hippol. 231 (see Hadley ad loc.), 1131. χαίτα: strictly the mane Cf. ἴππος χαιτέεσσα Sem. 7, 57, one of the types of womankind.
- 52. ἀνεψιᾶς the members of the chorus may have been related—a θιασος of kindred. Cf. Hesych. κάσιοι οἱ ἐκ τῆς αἰτῆς ἀγέλης ἀδελφοί τε καὶ ἀνεψιοι. καὶ ἐπὶ θηλειῶν οὕτως έλεγον Λάκωνες. Cf. Ahrens Philol. 27. 611. Hagesichera is not Alkman's cousin.
- 53. 'Αγησιχόρα should have the asper. Cf. Spartan 'Αγηίστρατος. That she is χοραγός is a chance equivalence of name and function, but the name points to an office that had been held by members of her family. ἐπανθεῖ: cf. Hymu \-

135 χρυσφ δ' άρα Δήλος άπασα | ήνθησε, and the initation in Kallim. 4. 263 χρύσειον δ' εκόμησε γενέθλιον έρνος έλαιης.

- 54. ως (ωτ'?). placed as in λ 413 κτείνοντο σύες ως άργιοδοντες.
- 85. A silver face crowned by golden hair. Cf ζ 232, Verg. Aen. 1. 592. Homer conjoins the fairest of metals, ψ 159; cf. Hes. Shield 224; Goethe Den Silberbach in goldne Ströme flussen. See Bury on Pind. Isthm. 2. 7. Δργύριον = Attic αργυρούν
 - 57. αθτα: cf. Pind. Ol. 4. 26 οδτος έγω ταχύτατι.
- 58. à δℓ, 'and she'; δε is continuative, and not opposed to μέν. μέν in 57, as in έγὰ μέν οἰμαι. Cf. μέν . . . δέ 50, 51, where the clauses are formally opposed, though the ideas are akin. Cf. Hes. Theogon. 656, Hdt. 7. 9. **εδ': cf. Alk. xxvi., Skol. xxi.; δεύτερον μετ' ἐκεῖνον Hdt. 1. 31.
- 39 The race is a contest in beauty. The animated style avoids the adverb of comparison (ωτε). Elβήνω: perhaps itacistic spelling for 'Ιβήνω. The 'Ιβηνοί (with Ionic η in a proper name) were a Lydian people who may have bred race horses. (Lydian chariots, Pind. Frag. 206; δαμασιππου Αυδίαι Bacch. 1. 23.) The dative depends on δραμείται. So the dative is used after μάχομαι, ἀγωνίζομαι, ἐριζω (Bacch. 1. 30). Κολαξαίος: Kolaxais was an aucient king of Skythia (Hdt. 4. 5 and 7), a land that was famous for its fleet horses. The parallel suits the stranger poet. The emphasis on the beauty and the speed of the horse has a non-Lakonian ring, though the escort of the Spartan kings was composed of '' (ππής.' They served on foot, but the name is old

E βηνω was formerly connected with έβηνα, a breed of dogs crossed with the fox, and the passage interpreted as if the K horse kept pace with the bound. Pollux 5. 41 speaks of πάριπποι, Cretan dogs that kept exact pace with horses. For Κολαξαίος, Blass formerly read κολαξ αςς (κ. = ἀκόλουθος, θεράπων).

60 ff. The difficulties in this passage are mainly occasioned by two words: (1) δρθρίαι: the papyrus has a line drawn through the second ρ, and the scholiast has δρθιαι. Interpretations vary between δρθρίαι, 'early'; 'Ορθρία, 'the goddess of the morning,' supposed to be Artemis; and 'Ορθια, Artemis Orthia. (2) φάρος: so the papyrus, φαρος the schol. ἄροτρον is superscribed in both, and the schol. reports that a certain Sosiphanes took the word to mean 'plough.' Herodian 2 942. 13 referring to Alkman, reports τὸ φάρος - ἰμάτιον and ἄροτρον. The word is perhaps Semitic (Lewy, Fremdworter, 82), whence the variation in the quantity. We know nothing of an offering of a robe to Artemis (a peplos is offered to Athene, Z 271). On a coin from Leontinoi (Brit. Mus. Cat.

Coins Sicily 93) we find a plough and a head of Artemis, who is also a goddess of agriculture. In the imperial period boys offered sickles to Artemis Orthia which they had won in musical contests (Athen. Mitth. 22, 334). That φαρος plough' follows from φαροθν άροτριαν Hesych. The confusion between πελειαδες, 'doves' (so the schol.) and 'Pleiads' is probably intentional and sportive. (f. Sim. vii. and Lamprokl. 2 αίτε ποταναίς όμωνυμοι πελειασιν αίθέρι νείσθε, ponsamere is analogous. Doves cannot strictly be compared with the σήριον άστρον. They are usually the emblem of timidity. The comparison with the Pleiads was the more fitting as one of them (Taygeta) was the mother of Lakedaimon and Eurotas. Since in Sparta choruses of maidene took their names from goddesses or heroines, Diels thinks that Πελ, is the name of two rival choruses.

I adopt the following explanation of this much-vexed passage. As Hagesichora is only less fair than Agido in the $\mu \alpha \chi \eta$ rathous, so the chorus of the Pleiads is only less beautiful than our chorus in a like contest ($\mu d \chi \sigma r \alpha t$). Our chorus needs the support of the loveliness of the rivals, since the Pleiads, rising like a gleaming star through the divine night, contest the prize of beauty with us as we bear the plough, our offering to Arten is Orthus. Like the maidens, the Pleiads form a chorus (Penalum charus Hor 4 14, 21, Prop 4, 5, 36).

In this explanation there are two difficulties: 1) 'Oρθια' Elsewhere in the papyrus the late Lakonian spelling σ for θ (except when initial, after ν, σ, and before λ has been adopted—though in 1.72 Σελακις has θ superscribed. The corrector who deleted the ρ may have passed over the θ, or 'Oρθια may have retained its θ. We find both Βωρθέα and Βωρσέα in late Lak. inser. (The F of "έρθFos is scarcely to be taken into account.) (2) The Pleiads are compared with σήριον ἄστρον. In reality, as Aratos Pham. 263 says, the Pleiads are δλίγαι και ἀφεγγέες, Alkyon, their chief stat, being only of the third magnitude. Nevertheless as a group they are called by Athen. 11. 490 ο τὸ ενδοξότατον τῶν ἀπλῶν ἄστρων. Prop. l. l. speaks of their spismus τημικ. Sa. xix is to be added to the passages in Athen. 11. § 79 ff which show that their importance for agriculture is the cause of their importance in poetry.

Two other explanations may be mentioned; (1) Retaining aperian. 'For the Pleiads of the spring time, it seems to be (aperit tea) dative), as they rise, like a beaming star through the ambrosial night, contend (in beauty) with those of the autumn (trose that bear the prough).' So Blass. The rivalry between the two girls is now symbolized by the contest of the Pienads. The point of comparison here as in 58, is the equality, actual in approximate, of their charms. The Pleiads of spring and autumn are distinguished in Hes. W. D. 883 Hamadow 'Aracyperows

interchapterians I appeard' approve, aporous as described. In an ancient port of a section only that set the nomenclature, the Pleiads of the verial of those one in the morning with the sun. If schol, Arat. Phain. 2: 4 were two deflow yap aparethabure for the pleiads that appear in the evening the 'setting' Pleiads, are those that bring the pleiads of autumn. The setting of the Pleiads is, however, not a characteristic mark of a tumn, nor is their rising in the morning particularly bright. Against this interpretation in the order of the words, especially the dissocation of depostant and drive and the position of deflata. The absence of the article with depostant might be paralleled by Absch. Pers. 245, Eur. I. T. 1301, Arastoph. Vesp. 755 etc. (2) Reading Ophpha the 'god less of the morning' Bo Jurenka. The epithet is elsewhere unknown and the identification—and that in the seventh cent try—of Artemis with a god less of light who is not the Moon is very improbable. Even the identification with the Moon is relatively late (Timoth 2). The epithets φωσφορος and gradsopopes, even if they ruler to the Moon Artemis, need not be ancient.

- **62.** νύκτα δι' ἀμβροσίαν: cf. K 41. The words belong to the comparison, and are not necessarily connected with the time at which the partheneion was sung. Cf. Pind. Ol. 1. 1 χρυσδε αλθόμενον πίρ άτε διαπρέπει νυκτί κ τ λ. άτε: as adv. first here, then Ibyk. i. 7. σήριον άστηρον: cf. Σειριος άστηρ (Hes. W. D 417). διαφέρει αστηρ και άστρον άστηρ γαρ μονοειδής, άστρον δὲ τὸ εκ πολλών άστερων συγκείμενον (schol. Ol. 1. 6) does not, I think, hold here. Since Ibyk. in. uses σειρια of all the stars, it is uncertain whether Alkman means Sirius, but this is more probable than to take the words, in a complexive sense, of the Pleiad group. Despite the astronomical blunder Sirius is connected with the Pleiads in Fur. I. A. 7 Σείριος ἐγγὸς τῆς ἐπταπόρου | Πλειαδος ἄσσων ἔτι μεσσήρης. Compatison of persons with stars, Z 401, Λ 62, X 26, Eur. Hippol. 1122, Soph. El. 66.
- **68.** ἀνειρομέναι. the F of ἀFείρω would seem to be vocalized after the Aiolic fashion, but not, as in that dialect, when aF stands under the ictus. The shortening of αν αF is so singular that it is probable that ν is a mistake for F. In Pind. Pyth 2. 28 read ἀFάταν for αὐαταν (———,. In Alkman, Frag. 79, δάFιον is a mistake for δανίον. On a late Lakon, inser. C. I. G. 1466, we have Λαναγήτα for ΛάF... αίρη of the rising of stars, Soph. Phil. 1331, where Jebb says there seems to be no other classical instance of the intransitive use.
- 64 ff. Neither ornaments nor companions avail us. Hagesichora is our defence. πορφύρας: Laconicae purpurae, Hor. 2, 18, 7.
- 65. κόρος: scil. duir έστι. ἀμύναι: 'defend'; a schol on E 266 says that Aristophanes, the grammarian, regarded dμονασθαι (sic) in this passage as dμειψασθαι Cf. Pind Py/h. 6. 54, where duelβεται is 'surpasseth.' Blass tr. 'aid,' Bergk 'change,' 'we haven't such an abundance as will allow a

- change' (χλαϊνα άμοιβάς ξ 521, έπημοιβοί χιτώνες ξ 513). But έσθητα άμονειν 18 not Greek.
- 67. μίτρα: Eur. Hek. 924 πλόκαμον άναδέτοις μίτραισιν έρρυθμέζομαν. Cf. Hdt. 1. 195.
- 68. Av8la: A. μίτραν πεποικιλμέναν Pind. Nem. 8. 15, Lydia mitra Prop. 4. 17. 30, Masonia m. Verg. Asn. 4. 217 For Lydian work, cf. Δ 142, Sa. 19.
- 69. ἰανογλεφάρων ἐανοβλ. Cf. Hesych. ἰανοκρήδεμνος and ἰανόκροκα λεπτά. In Homer ἐανός is used of that which is fine and delicate. Here = μαλακός. Cf. Ibyk. v. ἀγανοβλέφαρος Πειθώ. ἄγαλμα: cf. Alk, xxiv. 3.
- 70. Navvūs κόμαι N. ἐὐκομος, as Κάστορος αἰχμα = Κάστωρ aἰχματάς Pind. Isthm. 5. 33. Cf. 'Αγιδῶς τὸ φῶς l. 40. Supply in the following, ἀμὶν ἐστι ὥστ' ἀμύναι. Diels thinks the girls here mentioned belong to a semi-chorus.
 - 71. θιειδής θεοειδής, the Spartan instead of the epic form,
- **72.** Κλεησιθήρα: cf. Κλεήσιππος Mel. Adesp. **45**, from *κλεΓέω. With Κλεισιθήρα, Lykoph. *Alex.* 1222, cf. Κλεισιπτίδας S. G. D.-I. 3549. 264.
- 73 Ainesunbrota is less probably the mother of the four girls than their teacher in music. She may have had a μοισπολος οίκια, hke Sappho (xli.). ἐνθοίσα ἐλθοῦσα, a hybrid, with Aiolic α and the Dorio paroxytone.
- 77. τηρε = φυλάσσει; cf. Hymn 5. 142, Pind. Pyth. 2. 88.
- **80.** Γκταρ: with the dat. as ἄγχι in Hom. and Pind, πέλας in Pind, and trag (rare). So πλησιον and έγγις with gen. and dat.; cf. prope ad and prope ab. Hagesichora does not withdraw from Ag. despite the rivalry. In 79 αὐτεῖ = αὐτοῦ.
- **61.** θωστήρια: -τηρια often occurs in the names of festivals (ολνιστήρια, προχαριστήρια, ύστήρια). This festival is either a celebration in honour of the gods or a festal gathering of the 'club' such as was formed by the Spartan ladies of good society (al καλαι κάγαθαι γυναίκες). τ': is not roughened before the asper; so often in Doric and other dialects. ἄμ' = ἡμέτερα.
- **82.** άλλά: the precative use with sudden transition is typical; cf. Hymn 5. 491, 20. 8. Diels includes Helen under the θιοί; cf. Theokr. 18.
- 83. Ava = averes. The initial \hat{a} is unusual, but a is anceps in aver $(\hat{a}\nu F_{-})$.

- B4. δι' άν . . . χοροστάτις (ἐστί), Wilam. Cf. διὰ τὼς θεὼς τώσδε νικῶντι τοἱ Σελινώντιοι Roberts Epigr. 1. 117.
- 86. An ironical allusion to an unknown proverb, γλαθξ ἀπο θράνω λέληκε. There may be a reference to Hes. W. D. 746 μηδε δόμον ποιών άνεπιξεστον καταλειπείν μή τοι έφεζομενη κρώζη λακέριζα κορώνη. βράνω, beam of the ceiling. λέλακα: in Homer often of animals; in tragedy of rapid or confused speech. The passage recalls indirectly Hor. 4. 6. 41 nupla iam dices "ego dis amicum—reddicli carmen."
- **87.** δί: continuative 'Aώπ: 'Aῶτις is probably identical with Artemis Orthia. (Alkman is reported to have used many peculiar epithets of Artemis.) Cf. Artemis Προσηφία. Perhaps connected with ἀώς=ἡώς. For the form of the name, cf. Καριᾶτις, Δερεᾶτις. μαλίστα, τμάλιστα, formed like the adv. in -q (πάντη, ὅπη, ἀμῆ).
- 88. ἐρῶ = ἐπιθυμῶ, as Archil. 25. πόνων: I can see no reference to the distress occasioned by the second Messenian war (Jurenka, Diels). Rather the anxiety as to success in the musical contest.
- 89. Ιάτωρ: fem. as Έρινθες λωβητήρες, τύχη σώτηρ. ἔγεντο: so Hesiod, Sappho, Pind.
- **91.** εἰρήνας ἡσυχίας opposed to the πόνοι, the struggle for supremacy between the two maidens. ἐπέβαν: 'entered on'; ἐπιβαίνειν ἐυφροσύνης ψ 52, ευσεβίας Soph. O. K. 189, δόξης Phil. 1463.
- 92. The 'trace-horse' is Hages, who assists in the singing. Since the schol. states that there were two semi choruses, one of 11, the other of 10 members (cf. 98), Diels suggests that Agido, who on his view is the κορυφαίος, now decides to take part in the contest in order to help the weaker semichorus; the second being formed of Hages, the σηραφορος, and 9 others. There are, however, only 10 girls mentioned, and the schol. may have erred.
- 93. αὐτῶς: αθτως Anakr. xi. 12. ξαδεν μέγ' ἄγχην Diels: ξαδ' ἀμὲ δερρην Jurenka. ἔπεται μέγ' ἄρμα (=ζυγός) Crusius.
- **95.** A reference to the playful dissension among the members of the chorus that is alluded to in 43. -6: Doric, so also Sophokles (R. M. 47, 406, 22). diev. with the dative as $d\kappa o \delta \omega$, π 515.
 - 90. ola : exclamatory ; Bacch. ix. 120.

Metre: logacedic. In 1-8 each two verses form a pair, the log. complementing the trochees. Since the final syllable is long in 4 and 8, except in v. 95, I assume syncope in the log. and make all the verses tetrapodies. 9 10 are acat. troch.

trum, an unusual form of verse. Christ would divide into a however, in v. 2 the penultimate resolved. 11-14: Christ would make an octapody of 11-12 13 14 form a single period united by synaphea. The alternative trochaics at the end bring the strophe to a graceful conclusion after the preceding dactyls. The variation at the close may be apportioned - - = (2), 6-8, (10). It is a coincidence merely that except in 13, as there is none in Archilochos. The distribution of the verses is uncertain (Diels finds two semi choruses); nor do we know how far solos were admitted. Vv. 43, 77 do not necessarily imply a single voice. Blass' examination of the papyrus has shown that the paragraphs of the scholiast, which were supposed to divide the 14 line stanza into two groups (1-8, 9-14), are in reality only marks of punctuation. Nevertheless we can scarcely imagine that as early as Alkman single strophes exceeded in length the longest strophes of Pindar. If, however, the arrangement 8 + 6 holds, it is that κατά περικοπήν άνομοιομερή (α, β, α', β'). I cannot follow Christ in dividing 8+2+4, since we should then have an actual strophe of 14 verses. Since 5.8 repeat 1.4, we have practically strophe and antistrophe, and, if this is the case, 9 14 may fairly be called an epode, which invariably ends with a full stop, though elsewhere (x. xi.), Alkman may foreshadow the Pindaric overlapping Even in the developed choral lyric the epode may be longer than the strophe (Pind. Ol. 7, Nem. 8).

On this assumption, it may be argued that Alkman fore-shadowed, if he did not actually invent, the 'triad of Stesichoros,' which is usually referred to strophe, antistrophe, and epode. If this is correct, Stesichoros merely followed the reduct of Alkman, though he so perfected or popularized the triadic arrangement that its invention was attached to his name. The 'invention' of the antistrophe is actually ascribed to Alkman (though it may be Senitic as well as Hellenic), but the theory that the choral epode was added by Stesichoros depends entirely upon the interpretation of the

proverb, οίδε τὰ τρια τών Στησιχορου γινώσκεις.

In the Comment Ribberhanas, p. 1 ff., Crusius has shown that, whereas some of the late Greeks referred this to the 'triad, the unanimous modern view dates back only to 1777, when it was hestating y put forward by Van Lennep. Crusius would omit as (it is emitted in Zenob. Ath. 1-23), and translate 'You do not know even three (verses) of Stea.' (cf. Aristoph. Nubes 1300, the Augustoph Augustoph

(the palinode, Frag vii). Crusius argument is not entirely convincing, of course, even if we suppose that Stos, was not the inventor of the triad, its invention might still be attributed to him. Nothing is more common with these 'inventions.' (Because of their innovations, Plut, Miss. 12 brings Alkman and Stos, into conjunction). It may be remarked, however, that the recopia of the Spartans favours a Spartan origin of the triadic arrangement.

- V. Steph. Byz., s.v. Έρυσίχη, Chrysipp. περί αποφατικών 21, Strabo 10, 460. The fragment is taken from the beginning of the second partheneron. The chorus vindicate the poet from the charge of rusticity and obscurity of origin. It seems that the poet had found detractors in his new Spartan home, and that the chauvinistic Lakonians, with their native hostility to immigrants, had taunted him with outlandish manners and foreign extraction. There is a proud ring about 1, 5 that does not bespeak a servile origin. To the poet, Sardis is the type of culture and civilization. Homer knew of snowy Tmolos, and if his Hyde is Sardis, Sards may have been old in song as well as πολύχρυσοι. With the fragment, cf. the words of the girl in Philetas 4 ού μέ τις δρέων ἀποφώλιος ἀγροιώτης | αίρησει κλήθρην, αίρομενος μακέλην, Ιάλλ' έπέων είδως κόσμον και πολλά μογήσας, μιθών παντοίων οίμον έπιστάμενος.
- 1. η_S : $\ell\sigma\sigma'$ may be correct (ES), as perhaps in Φ 150 where we have the later Ionic ℓls . $\ell\sigma\sigma l$ is Doric (Epicharm., Korkyraian and Sicilian inser.).

άγροϊκος: the accent is uncertain (Chandler 388). Ammonios says dypolkos—δ σκαιός τους τροποίες (in Aristotle s Ethics, the man who cannot see a joke), dypolkos—δ ἐν τῷ ἀγρῷ κατοικῶν. Aristoph. Nubes 655 ἀγρείος εἰ καὶ σκαιός, does not disprove the first meaning here, and Amm was writing of the Common dialect. Theophr defines ἀγροικία as 'ignorance offending against propriety.' If Doric varied as did Attic, we should have Old Doric ἀγροϊκος, New Doric ἀγροικός; cf. ἐτοίμος and ἔτοιμος, ἐρῆμος, and ὁμοίος, which is reported as Doric. The word shows the only example in Alkm. of a medial mute and liquid failing to make position.

2. σκαιός: σκαιότης (gaucherie), according to the Stoic Chrysippos, is due to ignorance of the art of well disposed and pleasing intercourse between man and man. So ineptus in Cic. de oral. 2. 4: connected with άγριότης Plato Rep. 411 ε: τὸ σκαιὸν είναι πρῶτ' ἀμουσιαν έχει Eur. Frng. 1033. οὐκ...οὐδί: note οὐ followed by several clauses with οι δέ, and contrast οὐ...οῦτε Z 450, δ 500, a construction allowed in Attic as an imitation of epic usage. οὐδὲ παρὰ σοφοῦσιν is difficult, and can be retained only if οιδε το quidem, thus breaking the sequence of the negatives. οἰδε μεν (γάρ) οἰδὲ B 703, Ε 22.

8 32 is not parallel. A sentence of the form of . . . oite . . . dλλd (θ 246), when expanded, as in Isokr. Areop. 48, 51, would not easily admit the intrusion of the adverbial negative. Hence 'nor unskilled even in the judgment of those wise in song' (σοφός as Solon 13, 52, Sa. 69, Pind, Pyth, 3, 113 etc.; παρά as Soph. Aias 620) is open to objection. σοφοίσιν certainly does not refer to the chorus as 'clever critics,' though an allusion to the criticism of fellow artists would not be impossible (Sa. 92). oxaiós is often opposed to copós (Soph. Frag. 704, 835, Eur. El. 972, Frag. 290, 657), but is properly contrasted with δεξίος, cf. Theokr. Epigr. 19 5 επιδεξίος έπεα τε ποιείν πρός λυραν τε άειδειν. Conjectures : παρ' ασόφοισιν (Welcker), seil, born or bred among those unskilled in song (άσοφοι Pind. Ol. 3. 45); παρασοφος (Jacobs), πανάσοφος (Hiller) do not occur. Less likely are παράκοπος, παράφορος. Michel angeli deletes the troublesome o'dé. Perhaps an adj has dropped out before παρά.

- 3. The Thessalians were notorious for deceit and gluttony; Θετταλών σοφισμα was proverbial; cf. Eur Phoin 1407, Aristoph. Vespac 1271, Frag. 492, Antiph. 276, Ephippos 1, Hermippos 41, Athen 10, 418 B.
- 4. The hamlet 'Ερισίχη in Akarnania is regarded as the type of a rustic district. Aristeides 2. 50%, says that Alkman was so fond of mentioning out of-the-way peoples, that the luckless schoolmasters had to enquire where on earth they were situated. ἐρισίχαιος would be a determinative compound, 'dragging a shepherd's staff' (χαίος), i.e. a βουκόλος or αίπόλος.—Metre: trochaic dimeters. Blass connects No. v. with it, and arranges the verses as iambic dimeters.
- VI. Athen. 9. 390 A: the discovery of music is due to the unitation of the notes of the birds. Cf. Plutarch de sollert, animal. 20 και τῶν λιγυρῶν, κικνου και ἀηδόνος, ἐν φόἢ κατὰ μιμησιν, Luci. 5. 1379 ff. at liquidae arium voces imitarier ore ante fuit multo quam levia carmina cantu concelebrare homines powent aurisque invare. So in the Chinese fable of the king and the nightingale. "Even as the linnet sings, so I, he said" (Watson), Alkin. xxv. Cf. Aisch. Suppl. 58 ff., Aristoph. Acres 749 (on the songs of Phrynichos).
- 1 έπη και μέλος: 'verses and tune'; cf. μέλεα και έλέγους Echembrotos, Theokr. 19 5 quoted on V., βοάν αθλών έπέων τε θέσω Pmd. Ol. 3. 8. Usually μέλος includes the text.
- 2. εδρε: the particularizing middle is unnecessary. γεγλωσσαμένον: 'note giving': from γλωσσαω found only here. The singing partridge is rarely referred to. Some partridges κακκαβίζουσι, others τιττυβίζουσι. έπι περδικών κακκαβάζειν,

inl γλανκών κικκαβάζειν Zenodotos On the Sounds of Animals; of Study stal, do plot, class, 1-89. Stat. Silv. 2, 4, 20 says quaeque refert sungens sterata vocabula perdix. With κακκαβη, κακκαβι, names of the πέρδιξ, cf. Skt. kukkubha.

- 3. συνθέμενος . cf. δπα σύνθετο υ 92.—Metre : logacedic dactyls enclosing a catal. troch. dimeter. Reading επήγε δέ Rossbach thinks we have the end of a dactylic verse
- VII. Antig. Caryst. Hist. Mirah. 27. The male haloyons, which are called knowled, when enfeebled by age are carried by their mates. Cf also Aclian H. N. 7. 17, Plut. de sollert animal. 35. A partheneion of the poet's old age, when he was no longer able to join in the choruses of the Spartan maidens. Cf. Ibyk. ii. Crosset says of the poet: jusque dans la viellesse, il trouvait des imajes aimables pour traduire ce sentiment vaque d'amour qui n'est plus qu'une sorte de galanterie poetique, mais sincère et sans fadeur.
- 1. οὐ μ' ἐτι οὐκέτι με, the emphatic position, as in οὐ πάμπαν έτι Ν 7. παρθενικαί: substantive, as Bacch ix. II, Theokr. 18. 2 (of Spartan girls). See on Praxilla ii. μελιγάρυες: of hymns, Pind. Ol. 11. 4 etc. The adj. is restricted to the utterances of the poet or the singer. ἰμερόφωνοι of the Graces, Theokr. 28. 7; of the nightingale, Sa. xv.
- 2. βάλε: from a weak form of the root of βούλομαι (βολ-νομαι. The a is due to the fact that the accent was originally oxytone (βαλέ) ἄβαλε, i.e. ἄ βάλε, is also Modern Greek ἄβαλε ἐσφαξεν μίτιλον τέ σε ἄιδ' ἰαψε, ntinam ingulasset mutilumque te in Oreum misisset. κηρύλος: in Aristoph. Aves 300 Sporgilos, the barber, is an ἄνθρωνος όρνις, hence he is called κειρίλος, the 'razor-bird,' as if from κείρω. Heaych, has κείρις 'δρνεον, ἰέραξ, οἱ δὲ ἀλκυόνα. The etymology of κηρίλος (with η also Archil. 141) is unknown. Some identify the word with κῆιξ (Ceyx and Alcyone, Ovid Metam. 11, 410). See Thompson's Oreek Birds & ν. κηρύλος Cf. Soph. Frag. 435 γεναιμαν αίετὸς ὑψιπετας, | ὡς ἀμποταθείην υπερ ἀτρυγέτοι | γλαυκᾶς ἐπ' οἰδμα λίμνας.
- 3. δοτ': as in Homer, e.q E 545 with the generic particle to that emphasizes the "permanent element in facts" (Monro H. G. § 260). δνθος ef. Arsch. Agam. 659 δρώμεν δνθοῦν πέλαγος, Anth. Pal. 5. 206. 4 άλδς δνθεσι, d fleur deau, a for d'acqua. δμα· here the Homeric usage as in Pindar in at least three passages (Ol. 9. 70, Nem. 9. 52, Frag. 74). Elsewhere in the lyric poets δμα occurs only in Bacch. i. 91. ἀλκυόνεσοι· the identification with the kingfisher is uncertain. The form with the asper is due to the mistaken connection with δλε: note Lat. alcedo. Cf. Sim. vi. The

passage is imitated in Aristoph. Area 250 ωντ' έπι πόντιον οίδμα θαλάσσης φιλα μετ' άλκυόνεσσι ποτήται (so Cobet for ποτώται).

4. vnoss (Boissonade) 'fearless,' though unattested, is νηλεές Antig (from νηλεες ήτορ έχων Hes. Theogon. 4561, doces Phot. 348. 22, i.e. dofees; Bergk unheyes - avockrov here 'unlamenting.' L. and S. take unheyes aslate dunkeyes 'reckless'; rather 'untroubled,' 'tranquil,' fywy: this (epic) use in the minor melic poets occurs also in Alk. xvi. 2. Anakr. 32. alum elapos opvis: in apposition with &: cf H 187, Plato Apol 41 A. άλιπόρφυρος: as Ibyk 8 (Herm., Schneid , λαθιπορφυριδές, Bergk); τανυπτέρος πορφιρίε Ibyk. IV., and in 8 denoves τανυσιπτέροι. Homer has φάρεα άλιπόρφιρα 108; cf Anakr. 138 Tennyson wrote "the sea-blue bird of March," though he afterwards altered the epithet (Nature Notes 1. 93, 2. 173); Carducci cerdo purpureo nuncio di primavera. Thompson Greek Birds s.: thinks àlur, implies primarera. more than a colour epithet, and compares adderos. But cf. άλιβαπτος, a purple bird (Alkm. 126, Alk. 122). «apos by epic lengthening. Schulze Quaest, epicae 212 reads elepos 'quick' (raxées olweol & 133) a meaning found in Quint. Smyr. 13. 207 антабаев кай туде воог птерог вердя брил. Св. lepos ixθes. δρνις: but δρειχων 67 which is certainly Doric. Metre: tetrastichic strophe, consisting of lyric hexameters arranged sara ortgor. The feet are invariably light dactyls, the last syllable always long. There are three cases of penthemimeral, three of bucohe, and one of the trochaic caesura. The poem was sung by a single voice accompanied by the flute (or lyre *), and perhaps accompanied by the evolutions of the chorus. The use of Lexameters recalls Alkman's predecessor Terpander.

VIII. Athen. 9. 373 ε. From the story of Odyssens; cf. ζ 138 τρεσσαν δ' άλλυδις άλλη, of the attendants of Nausikan at the sight of the shipwrecked hero. λύσαν may be retuned, as we are ignorant of what preceded (perhaps τὸν χορον); Bergk δυσαν though we expect ἐδιν; Kaibel ἀυσαν; Sitzler νεῦσαν. Cf. χ 302, Alk. viri., Sa. vii., Archil. 106 πτώσσουσαν ώστε περδικα, Soph. Aias 168 καταγούσιν άτε πτηνών ἀγέλαι | μέγαν αίγυπιὸν δ' ὑνοδείσαντες | τάχ' ἀν . . . | πτήξειαν. For ώστε we expect ῶτε Metre dact tetrap. with anacrusis—anap. dim. (without caesura). Rossbach writes in one line.

IX. Schol ζ 244: al γαρ έμοι τοιδοδε πόσις κεκλημένος είη, the prayer of Nausikaa. Cf. Pind. Pyth. 9. 99. Metre: dact. tetram.

- X. Athen. 10. 416 c: Alkman calls himself an άδηφάγος. Cf. Aelian V. H. 1. 27. The poet seems here to defend himself against a charge of daintiness, though the Sparta of the seventh century was not inevitably the Sparta of black broth. The γαστρὸς ἀνάγκη is a theme for song, and Alkman shows that he was a connoisseur in wines (117). In 74 B 76 there is a flavour of gastronomy. The poem recalls a skolion aing by a single voice rather than a choral song; but the division of the six books of the poet does not warrant our placing the skolia in book in. No. xxvii. has a better claim to be classed as a skolion, and it was placed in book v. Perhaps the arrangement of the books was metrical. This fragment may fall under the class of ἀποστολοκά, like Theokr. 25, but the recipient of the present is not necessarily a woman (as Welcker thought).
- 1. τοί: τίν in iii. δώσω: not the Dorio δωσίω. κύτος: the vessel of the tripod, called γαστρη Σ 348. Cf. Eur. Suppl. 1202 εγγραψον δρκους τριποδος έν κοίλω κύτει, Κγκl. 399 λέβητος ές κύτος χαλκήλατον, and I. A. 1052 κρατήρων γυάλοις. Tyrt. 11. 24 has άσπιδος γαστρί. Welcker R. M. 10. 409 Kl. Schr. 4. 63 regarded τρ. κύτος as a 'caldron on a tripod,' the κύτος being detachable. Others take it to be 'a three-footed caldron.' We have no examples of these tripods from an early period. See Guhl and Koner Life of the Greeks 154. We may take the words together as a humorous expression for 'a capacious tripod.' Cf. dolium ventruosum. So δράκοντος φοβος = δρακων φοβερός, χρυσόν επών, βαθος δλας = silva alta, συός χρήμα (in prose), Ναννώς κομαι, iv. 70. Cf. Kuhner Gerth 2 § 402 d.
- 2. Welcker read $\tilde{\psi}$ κ' ($-\kappa ai$) $\ell \nu \iota$ $\lambda \epsilon i a$ (') $\tau \rho \iota h \rho \eta \epsilon$ (a cup used as a ladie); Bergk $\tilde{\psi}$ κ' $\dot{\epsilon} \nu l$ $\pi a \iota \sigma l \nu$ $\dot{\epsilon} \pi a \iota \kappa \lambda \iota'$ $\dot{\epsilon} \gamma \epsilon \iota \rho a \iota \epsilon$; Meineke $\tilde{\psi}$ κ' $\dot{\epsilon} \nu$ (Schubert $\kappa \epsilon \nu$) $\dot{\epsilon} \delta \dot{\epsilon} \sigma \mu a \tau a$ $\pi \iota \lambda \lambda'$ $\dot{\epsilon} \nu a \gamma \epsilon l \rho \eta s$; Clemm $\tilde{\psi}$ τl $\kappa a \nu$ $l\lambda \dot{a} \omega s$ $\dot{\epsilon} \nu a \gamma \epsilon \iota \rho \eta s$. Anastrophe ($\ell \nu \iota$) is not Doric according to An. Ox. 1. 171.
- 3. ἄπυρον λέβητα, λευκόν έτ' αύτως Ψ 267, shows that the τρίποδος κύτος is one not yet touched by the fire (opposed to ἐμπυριβήτης, ἀμφίπυρος), and not a mere ornamental gift. ἀπυροι τρίποδες, as presents, I 122.
- 4. παμφάγος is interpreted as άδηφάγος by Athen., as πολυβορώτατος by Aelian. Perhaps it was a nickname of the poet. It is hard to draw the line between 'gluttonous' and 'omnivorous.' Herakles is παμφάγος (irrphic Hymn 12. 6). On the other hand, in contradistinction to ζφοφάγα and καρποφάγα, Arist. Pol. 1. 3. 3 has παμφάγα as a technical division (so crow, raven, bear); and Pliny H. N. 5. 30. 35

differentiates agriophagi, pamphagi, and anthropophagi. The scientific use of $\pi a \mu \phi$, is scarcely as old as A.kman, though 1. 7 indicates a willingness on the part of the poet to eat all kinds of food ($=\pi d\nu ra\ \phi a\gamma d\nu$).

- 8. ἡράσθη with accus., as lμείρω, Soph. O. T. 59, ελδομαι E 481, a 409. So θιγγανω Frag xv. The form does not recur till Hdt., Aisch. Meincke's εσθειν οθτι, in 6, destroys the rhythm; Sitzler has ἡρ ἐσθει, 'through the spring,' as if the gnomic acrist could not be followed or preceded by the present. Cf. Tyrt. 12. 20, Solon 13. 74, Soph. Aias 674, El 26. See Goodwin M. T. 155. πεδά τᾶς τροπᾶς 'after the (winter) solstice,' not 'after the autumnal ειμποχ'; cf. μετά τροπᾶς ἡελίοιο Hes. W. D. 564. For χλιερόν we might expect χλιαρόν.
- 6. ἡύ: elsewhere Alkm. has εδ. Perhaps we should read οὖτε, and suppose the loss of a line after 6. This would help the metre, but τετυγμ. requires an adv. Cf. εὖτυκτα of κρέα, Hdt. 1. 119, and τετύκοντο δαϊτα A 467. For the hiatus, cf. Aristoph. Pax 116, Soph. Phil. 1205 (change of speakers).
- 7. άλλά... γάρ gives at once the opposition and the reason for the opposition. In English we wait for the causal clause. When there is an ellipsis, γαρ may be translated 'in fact'; when there is none, it is='since.' κοινά: cf. Hes. W. D. 723 μηδε πολυξεινου δαιτός δυσπέμφελος είναι | ἐκ κοινού.
- 3 ζατεύει ζατεί. Note the pairs (from ε μω and ει μω): άχέω, άχευω; οἰνοχοέω, -εύω; τυρέω (xi. 6), -εύω. A new strophe begins with ζατεύει.

Metre: dact. tetram, the odd verses ending — — —, the even verses — . (After l. 6, we might expect a line with a dactylic ending, though the next fragment does not observe the sequence of — — and — —) The rule that no independent verse should end with a light dactyl is therefore preserved. The fragment might be arranged in three dactylic octapodies, with l. 7, a tetrapody, as an epod.kon.

XI. Athen, 11. 498 v. A Bacchante at the festival of Dionysos. The nocturnal festival of the Mainads, held, for example, at Delphi in the month Δρδοφορος, was intended to awaken the child Dionysos, who had been slumbering during the winter. Nocturnal festivals in honour of the god of wine are reported by Pausanias from various parts of Peloponnese. The same author (3. 20. 4) speaks of a place not far from Taygetos where the cult of the god was restricted to Spattan women. Cf. 3. 13. 5 (al Διοσυσιάδες), and 19. 6, 22. 2, Aristoph. Lysistr. 1309, Achan V. H. 3. 42. Welcker

- R. M. 10 255 erred in regarding the fragment as a description of an offering made by Spartan women to Artemis and the Nymphs; likewise Hartung, who proposed to refer the festival to the Nymphs and Artemis Kapvaris (Paus. 3, 10, 8).
- 1 πολλάκι. with ἐτύρησας. On π. with the acrist (A 396) see Goodwin M. T. 156. ὁρέων: probably Taygetos. Cf. Verg. Georg. 2. 487 regimbus bacchata Lacaenis Taygeta, on which verse Philargyr. notes that the Bacchantes were called δυσμαιναι by the Spartans.
- 2 πολύφανος: only here; 'with many torches' (φάνοί). Torches in connection with the worship of Διόνυσος Νυκτερινός Soph. Antiq. 1125, Ear. Phoin. 226, Ion 716, 1125, Bacch. 307.
- πολυφανος is not Doric for -φωνος, and the contracted θεαρός, πρῶτος etc., are not to the point. φαηνος would become φηνος in Doric (of Hesych φηνον λαμπρόν); hence πολυφανος έρρτα is not to be defended by θυσιαισι φανναίς Pind Isthm. b. 30, though the form of the adj might be para level by Hom. πολύπικρος. Bergk adopted Fiorillo's πολυφαμός. This suits the άγορα (β 150).
- 3. χρύσιον: the divine sphere demands a metal worthy of the god. The σκήφος (Guhl and Koner 152) was used only by rustics and the poor (Asklepiades in Athen.), as by Eumaios ξ 112, Theokr. 1. 143. The Centaur Pholos offered a σκυφιον δέπας to Herakles (Stes. ii.). In reference to a god, σκυφος τοῦ θεοῦ Achaios 33 n. A σκύφος was one of the attributes of Dionysos. ὁ σκυφος here as Sophron 48, Eur. Kykl. 256, Anakr. 82; τὸ σκύφος Epicharm. 61, Eur Kykl. 390. Pindar has both genders.
- 4 'A golden pail—one of the sort that.' The logical antecedent is a part. gen. Cf. ε 422 κήτος... οἰά τε πολλά τρέφει 'Αφροδιτη, ξ 62 κτήσιν... οἰά τε ῷ οἰκῆῖ ἀναξ ἔδωκε. Note οἰον in x. 4. The neut. pl. is generic; cf. ν 60, 410. τε of permanent characteristic. ποιμένες ἄνδρες has an epic flavour (αἰπόλος ἀνήρ Δ 275). Cf. Sa. xxxv., Sem. 20. 2. ἔχουσιν (ἔχοισιν?).
- 6. In yaka θείσα (Herm. En, but Doric disliked anastrophe) comes nearest to the MS. Επαλαθείσα (II for ΓΓ, i.e. έγ γάλα). Bergk has θήσαο, but even if we excuse the omission of the augment (γαλ' έθήσαο?), or the open vowels (Spiess θήσα), as epic reminiscences, the asyndeton is harsh—Hiller supposed a lacuna after θήσαο. Schubert conj. (Aiolic) θαίσα (θείσα?), but 'θαω is 'suckle' Cf. γάλα θήσθαι δ 89, and so Emper read here, making the inf depend on έχωσα. With λεοντεον γάλα, cf. αίγειον τυρόν Λ 639. Aristeides, 1. 49, substituting the god for his devotee, says that 'a Lakonian poet' attributed to Dionysos the power to milk lions. The error in the allusion is the more excusable when we remember that the

god is often made to bear the torch or devour raw flesh, which are properly functions of the Mainads. The Mainads suckle the hon's whelps in the mountain wilds (Eur. Bacch. 699) or lay hands on them (Orest. 1493). If the earth is only scratched by the maddened worshippers of the god, milk flows forth (Bacch. 142), and the springs yield them milk (Plato Ion 534 A). Reading λεόντειον σπαλαθείσα οτ παλαθείσα, Welcker thought a cheese shaped like a lion or ornamented with the figure of a lion was offered to Artemis (ποτνία θηρών; cf. Theokr. 2. 67). 'Animal-cakes' (e.g. cow, stag) were no doubt offered to the gods, but both the verbs are figurents.

6. τυρὸν ἐτύρησας: as βοιλήν βουλεύειν, νικών νίκην. ἀτρυφον Αθριπτον (cf. άρτον τετρατρυφον Hes. W D. 442) rather than 'very delicate,' or 'not delicate,' 'rustic.' Hesych. has ἄτροφος (Welck. ἄτρυφος) τυρὸς ὁ πησσαμενος ὑπὸ Λακώνων. Cheeses were offered to the gods in Crete (Athen. 14. 658 p). ('f κηροῖο μέγαν τροχον μ 173, τυρόεντα μέγαν λευκοῖο γάλακτος Theokr. 1. 58. An ancient grammarian (R. M. 10. 256, Philol. 10. 350) cites άργυφαν and ἀργιφόντα from this line, whence Welcker conj ἀργιφόνταν, 'sliming,' 'white,'s strange use because of the intransitive sense of the second member. A reference to 'Αργειφόντης is hopelessly obscure. ἀργυφεόν τε (Musurus and Casaub.) at least makes sense.

Metre. dact. tetram. We might arrange in octapodies, taking v. 5 as a clausula and v. 6 as the beginning of a new strophe. Those who read dργιφονταν in v. 6 find a dipody and a logacodic tetrap. (cf. Eur. Herakl 615, all dactyls), the rhythm being retarded at the close. The —— at the end of 2, 4, and 6 (ἀργιφωνταν) would divide the strophe into

three periods.

XII. Plut. Vita Lycurge 21, de fort. Alex. 2, quoted from δ Λακωνικός ποιπτής, together with Terp. vi., Pind. xxvii. Before battle the Spartan king sacrificed to the Muses, and sang the first notes of the έμβατήριος παιάν (cf. Tyrtaios 15). As they advanced to battle the Spartans sang the 'Strain of Castor.' Sparta as a heroine has a lyre in her hand (Paus. 3. 18. Si. Kampf ohne Sang hat keinen Klang (Henry the Lion). Cf. Archil. 1 είμι δ' έγω θεράπων μέν 'Ενυαλισίο άνακτος και Μουσέων έρατον δώρον έπισταμένος. Like the next three fragments, this bit is possibly from a partheneion έρπα άντα, 'rivais' Cf. Φ 331 άντα σεθέν γάρ [Ξάνθον . . . μάχη ήδοκομέν είναι, Τ΄ 75 θεοί άντα θεών ίσαν. έρπει is colourless, as often in tragedy (έρπεθ' ώς τάχωτα Soph. O. Κ. 1643). σιδάρω: with άντα the dat. would be out of place. Cf. π 294 αύτὸς γάρ ἐφέλκεται άνδρα σίδηρος. τό: the articular inf. appears only three times in the melic poets before l'indar, in whom it

occurs nine times. Here, Alk. vii., Sim. xxxvi., the nom. If the poet is replying to objectors, the artic. inf. has its early opprobrious force: 'this minstrelsy that you claim is scorned in Sparta.' In the elegy the only sure instances are Kleobulina 2, Sim. 100, Ion 1. 10 (gen.), Kritias 2. 26 (accus.), Krates 16. Theogn. 256, 288 are uncertain.—Metre: logacedic (asynartete).

- XIII. Athen. 13. 600 F, from Archytas, on the authority of Chamaileon, to show that Alkm. was the first writer of amatory songs. With this frag. cf. Hor. 4. 1.
- 1. "Epws as xv. Most editors have Epos (Sa. xiii.) against the Mss. δαὖτε often of a renewed assault of love. The tone is that of the folk-song, which loves fixed formulas. Cf. Sa. xvi., 55, 84; Anakr. vii., ix., xix., 61, 68, 91; αὖτε Ibyk. ii. Cf. Alk. v. Homer has δη αὖτε with synizesis, ι 311, 344. δεὖτε Sa. xxii. and Anakr. xxiv. 7. Weber Anacreontea 41 needlessly demands the form δεὖτε everywhere. Cf. Buttmann Lexil. 2. 231. Fέκατι: cf. Archil. 84, Pind. xv. 8 of Aphrodite. See Blaydes on Aristoph. Lysistr. 306.
- 2. κατείβων: Hes. Theogon. 910 τῶν καὶ ἀπὸ βλεφάρων ἔρος είβετο δερκομενάων. ἰαίνει: Pind. Pyth. 1. 11 ἰαίνει καρδίαν, ο 379 θυμὸν ἰαίνει. Alkm. wrote a kletic hymn to Aphrodite (Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρυτάν, Frag. 21). This poem recalls the personal Aiolian lyric. Dance accompaniment is improbable.—Metre: iamb. trim. catal.
- **XIV.** Athen. 14. 600 F, who says that Megalostrata was a poetess of whom Alkman was enamoured. Probably this statement is due to Athenaios' source, the scandal-loving Chamaileon. Megalostrata may have been the leader of one of Alkman's choruses. Faδειâν: cf. Μοῦσαι ἡδυεπεῖς Hymn 32. 2. δείξε: as Hymn 5. 474 δείξε... δρημοσίνην. The gift was doubtless a poem: Hes. Theogon. 93 οἶά τε Μουσάων leph δόσις ἀνθρώποισιν. μάκαιρα παρθένων as τάλαινα παρθένων, φίλα γυναικῶν, sancte deorum. One Ms. has μακαίρα παρθένω, i.e. Artemis or Athena.—Metre: logaoedic.
- XV. Hephaist. 76, Apostol. 4. 62. 2. The connection of the lines is obscure. Perhaps the fragment is from an epithalamium, or is a remnant of a love song, in which a girl compares herself to a cyperus. Cf. Sa. xxxiv. Schubert, not very clearly, thinks that Aphrodite represents Beauty, while Eros is Grace, and that the girl to whom the poem is addressed was graceful rather than beautiful. The verses have an Anakreontic flavour.
- 1. $\pi a l \sigma \delta e$ (with Aiolic $\sigma \delta$), ludit, of "amorous play" (Par. Lost).

2 Υ 227 (cf. Hes. Frag. 221) άκρον ἐπ' ἀνθερίκων καρπον θέον. ούδε κατέκλων, Verg. Aen. 7. 808 ulla (Camulla) vel intactae segetis per summa voluret | gramina, Plato Symp. 196 B οδ δ' αν εύανθής τε και εδώδης τόπος ή, ένταϊθα και ίζει και μένει (δ Epws), καβαίνων καββ. This verb does not prove Eros to have been winged. The only early testimony to the conception as Il tepus is the verse in Plato Phaidr. 252 c, which may be Plato's invention. The oldest monuments of art (end of sixth century), do, however, represent Eros with wings. elyns: the oldest occurrence of this use of the subj. in a relative clause. The jussive infin. in relative clauses is common, e g. Aisch. Prom. 712. μή μοι: in deprecation, e.g. μή μοι θιγγανε Eur. Frag 924 (cf. Frags. 16, 22), and often with ellipsis; sometimes in scorn, especially when followed by σύ. The accus, with θιγγάνω is very unusual: Archil. 71 χείρα (χειρί *) Νεοβούλης θιγείν, Seph. Antiq. 546 μηδ' & μη θιγει | ποιού σεαυτής is explained by Jobb (who says there is no case of θ , with the accus, in classical Greek) as a rare instance of attraction for raira die. Others take Gives as = έποιησας. Pindar is fond of the (personal) dative of approach with θιγγάνω. Note that in Antig. 546 and here we have the accus, of a neuter pronoun. Cf. the accus, with ήρασθη, x. 4. kumaiploko: probably the cyperus esculentus. Cf Fragment ni. - Metre: the cretics are divided by the caesura into a tetrameter and a dimeter (catal.), and seem to be used kard origor. We might make four verses of the fragment. The use of cretics in Alkman shows the influence of his predecessor the Cretan Thaletas.

XVI. Schol. Γ 39 (Δυσπαρι, είδος άριστε) Cf. δυσελένας Eur. Or. 1388; αίνοπαρις Η. κ. 944; Η αίνδλεκτρος Aisch. Agam. 714; Π. αίνογαμος Eur Hel. 1120. In Z 282 Paris is a μέγα πήμα Τρωσί.—Metre: dact. hexam.

XVII. Schol. Π 236. Cf. μ 47 έπὶ δ' σδατ' ἀλεῖψαι ἐταίρων | κηρὸν δεψήσας μελιηδέα, μή τις ἀκούση | τῶν ἄλλων, and μ 173. ἐπάλείψασα: by epic lengthening before the liquid. Metre: dact. hexam.

XVIII. Hephaist. 40, Max. Plan. 5. 510, Arsen. Viol. 360, Apostol. 11. 94. 4. Kalliope is the chief Muse according to Hesiod (Theogon. 79), who is supposed to have invented the names of the Muses. On the François vase, which follows Hesiod, K. carries the syrinx, and has not therefore become the Muse of heroic song. Homer has merely Modai Aids alyidate θυγατέρες, but Hymn 31. 1 Διος τέκος Μοθοα άρχεο | Καλλίση. In 59 Alkin has Μωσα, Διος θυγατέρ ώραναφε λίγ delσομαι (with a misuse of φι). For the invocation of. Stes.

xii, 35, 45 δεύρ' ἀγε Καλλιόπεια λίγεια, Alkm i. Reading βμνφ, we have thesis and zeugma: ἐπιτιθη δε ἰμερον βμνφ και χαρίεντα τιθη χορόν (cf. A 509 επι Τρώεσσι τιθει κρατοι). This is better than ἐφίμερον δὲ τιθη βμνον; cf. Theogn. 993 ἐφιμερον βμνον ἀείδειν. Cf. edd. on Pind. Pyth. 1. 40. χαρις is that which ἀπαντα τεύχει τὰ μείλιχα θνατοῖς Cf. 1. 30; Teichmüller Aristot. Forsch. 2. 315 shows that in Pindar χάρις is the cause of joy, and participates in all that is divine and complete. Alkman was called ὁ χαριεις. Hephaist. reports that Alkm. composed whole strophes in this metre (dact. tetram.), and Max. Plan. Bays the strophe consisted of three isometric dactylic cola. There is no aliusion to an epode, which we might expect. The dactyls form systems ἐξ ὁμοίων. Syllaba anceps is excluded.

XIX. Plut. Symp. 3. 10. 3 etc., explaining Διός - άδρος. The air sheds most dew, he says, when the moon is full, the time of the festival of Science. Cf. Macrob. Sat. 7. 16. 31; Natalis Com. Myth. 3 255 referring to Alkman, says quidam tradiderunt Lunam fusse uxorem Aeris, e quo Rorem filsum conceperit ac genuerit. See also Cic. N. D. 2. 50. oia: the plants nourished by the dew —Metre: (1) dact. penthim.; (2) tetrap, apparently lognocalic.

Exa. Schol Soph. O K 1248 (ai, scil. &ται, δ' ἐννυχιῶν ἀπὸ 'Pιπῶν). The Piπαι were fabulous mountains in the extreme north, beyond farthest Skythia, whence proceed the blasts (ἐκπαι) of Boreas. The Hyperboreans, the people of light, of Apollo, lived beyond the 'Piπαι according to Hellamkos. Eur. Or. 176 locates the home of Night in the gloom of Erebos. Night is generally thought of as situated in the uttermost West. ἀνθέον: cf. Archil. 21 δλης ἀγρίης επιστεφής of Thasos. For the figure cf. Venus and Adoms 143 "The morning, from whose silver breast the sun ariseth in his majesty"; Bacch. xx. Metre: logacedic (cf. 31 τῷ δὲ γυνὰ ταμία σφεῶς ἐκιξε χώρας).

XXI. Apoll. Soph. Lex. Hom. s.v. κνώδαλον, which, he says, is properly used only of marine creatures, whales and the like, though Homer once uses the word of any wild animal: οὐ μὲν γάρ τι φυγεσκε βαθείης βένθεσιν ῦλης κνώδαλον ρ 316; of schol. ad loc., Eustath, and schol. Nikand. Ther. 760. Hesiod did not restrict the word to sea monsters: κνώδαλ', δσ' ήπειρος πολλά τρέφει ἡδὲ θάλασσα (Theogon. 582). The poem describes the sleep of manimate and animate nature in "midnight's solemn trance," not the sleep of winter. The lines may form a part of a partheneion sung at midnight.

The silence of night is a favourite subject with ancient as with modern γενέε (1 Ε τ / π 11 a) ff , / 4 θ οι κου φθοργος γ ο τ ορείθων στο θαλάσσης σιγαί δ' άνέμων ι τόνδε κατ' Ευριπον έχουσιν, Theokt. 2. 38 ην δε σιγή μεν πόντος σιγώνει δ' άδται where the part contracts in the with nature, Αμπία Κε, κι 3. 44 ff. Out h. / π. κ. 1 ετ παμησας δ. ογι φ. λα Barnyepiwr arthwawt , Rat Capere e areuwi 410 as Rat Ri para mot rot Bayas т автаму удатым потацым те регена выше т отмуру то та те был те вы ερπει ι τυναίων ημειώτε επο χρυσεαις πτερώγεσσιν. We may also compaire Γεωργείου Πειμα το Η ομπείου παι αθήρ γή και ποι τοι τοι αί | οιρεα τεμπεα σιγατω. Αχοι φθεγγοι τ ορειθω: So in latin leng den 4 2ff nox cost, et pi se tuen compelant trans apparent conjucio pe terror, adverture et alera quirrant à arianis. Com me la commander motore lagrate | cum incetomina aver, proudes posseque colucies que que incustate l que insique des es duns rucia tenent sommo prait e sub nocles centi fen bant curas et conda obata laborum. di 20º not erat, el terras anima ia lessa per omnie a dutem pecu tumque genue sopor a tue habitut, bel. 9. .7. Ovid Metam. 7. 184: per muta silentia noctis | . . . homines volucresque ferasque solverat alta quies . . . | immotacque silent frondes, silet humidus aër.
Tusso Jerusol Detre 2 vs (Wiffer) '' Tis eve the right; a hely quiet broods | O'er the mute world—wind, waters are at peace. The teasts lie conches and distinct in gwords. The fisher alumber in the sounds at d seas; | No twittering bird sings farewell from the trees, | Hushed in the dragon's cry, the last's roar; Beneath her givens a glad oblivion frees [The heart from care, its weary labours o er, Carrying divine repose and sweetness to its care"; also 8, 57; Ariosto, Orl Fur. 8, 79; Par. Lost 4, 598. Cf. Wordsworth's bond at the Feast of Broundam Castle: "The warness that is in the starry sky, | The sleep that is among the lonely hills." We may add Goethe's Ueber atten Gipfelm: "Beyond all heights | Is peace. | In the tops of the trees | Stirreth no breeze, Smith the linds in the works, | Thou hast but to wait, | Soon shall thou, too, know rest" (Schutz-Wilson in Academy, 1891, No. 987).

Detailed descriptions of nature are infrequent in classical Greek poetry, and when they occur, subserve an ulterior purpose. Their rarity is far from proving insensibility to the charm of nature on the part of the Greeks, and it is only our modern conception that makes them seem to lack the "lyric soid." Nor does the poverty of their vocabulary in words for colour stamp the Greeks as lacking in the colour sense. In their lyries, nature is often represented as moulding the mood of man (cf. e.g. Alk. ix., xix., xxvii., Ibyk. i.). But in this fragment Alkman does not mark the contrast between nature and man (On this subject see Kittlitz Naturalider and der griech. Lurik.)

Personification of natural objects often extends to sleep: E. 524 δφρ' είδησι μένος Βορέαο, Sim. xm. 16 ειδέτω δὲ πόντος, ειδέτω δὶ Δμετρον κακόν, where see note, Aisch. Agam. 565 είδω in the figurative sense is more usually said of things than of men (Jebb on Soph. O. K. 306). With this conjunction of the animals of the land, sea and air, if. Hymn 4. 4 και τ' εδαμασσατο φελα καταθνητών ἀνθρωπων, οιώνως τε διιπέτεας και θηρία πάντα, εδιών δο΄ δικερος πολλά τρέφει ηδ δοα πόντος. Taken piecemeal, the fragment is largely a cento of epic words and phrases, and displays, as a whole, the Homeric amplitude.

- 1. είδουσιν: the epic form may stand, though we might expect εύδοισιν. A Doric εύδοντιν is impossible. ὀρέων κορυφαί: cf. M 282 ὑψηλῶν ὀρέων κορυφὰς καὶ πρώονας ἄκρους, Hymn 5. 38 ὀρέων κορυφαὶ καὶ βένθεα πόντου, Alkm. xi. l. Note in 1-5 τε καὶ, τε καὶ + τε, τε καὶ + καὶ; and cf. τε καὶ + τε δ 111; τε + τε καὶ γ 429; τε καὶ + καὶ δ 341; τε καὶ unites complements, like or unlike. φάραγγες: cf. Aisch. Prom. 142.
- **2.** $\pi\rho\omega Foves$: Baunack in Curtius' Stud. 10. 132. T was often mistaken for F, e.g. $\tau\epsilon l\pi\eta\nu$ Sa. viii. 2, $\tau\acute{a}\delta\epsilon a$ (= $\dot{\eta}\delta\acute{e}a$) Alk. xix. 3.
- 3. τόσσα: for δσσα, as τόσσος for δσσος, Pind. Nem. 4. 5. Kallim. Apoll. 94, though in both places $\tau \delta \sigma$ or precedes. The MSS. have here θ ' $\delta\sigma\alpha$. Some omit the $\tau\epsilon$, others read $\epsilon\rho\pi\epsilon\theta$ ' $\delta \pi \delta \sigma \sigma \alpha$; Bergk $\phi \dot{\nu} \lambda \lambda \alpha \theta' \dot{\epsilon} \rho \pi \epsilon \tau \dot{\alpha} \theta' \delta \sigma \sigma \alpha$, thus introducing a conception which, though graceful (cf. Shakesp. "The marigold that goes to bed wi' the sun"; Byron, "The woods drooped darkly as inclined to rest"), is here inappropriate. The repetition of $\phi \hat{v} \lambda a$ in l. 7 accords with the repetition of εδδουσιν. $\theta \hat{\eta} \rho \epsilon s$ here bisects the $\dot{\epsilon} \rho \pi \epsilon \tau \dot{a}$ και $\pi \epsilon \tau \epsilon \iota \nu \dot{a}$ of Hdt. 1. 140; cf. Theokr. 15. 118. δ 417 δσσ' έπὶ γαῖαν | έρπετὰ γίγνονται, P 447, Anth. Pal. 14. 64. The poets are fond of the three-fold division, e.g. Hymn 6. 4, 30. 3, Hes. W. D. 277, Emped. 106. So θηρας, έρπετά, πετεηνά Β. C. H. 2. 401. τρέφει: Λ 741 δσα τρέφει εὐρεῖα χθών, Ε 52, Eur. Frag. 484. 5, Eur. Hippol. 1277. For the weak position here cf. e 422, ν 410, Alkm. xix. Apart from ἀγροῖκος in v., positio debilis occurs in Alkman only between words (47., xxvi.). μέλαινα: of the earth, O 715, λ 587, Archil. 56. 2, Sem. 1. 14.
- **4.** δρεσκώοι: cf. φηρσίν δρεσκώοισι (the Centaurs) A 268; θηρ' δρειβάτην Soph. *Phil*. 955. γένος: γ. βοῶν *Hymn* 3. 309; γ. ἴππων Mimn. 17; γ. ἰχθύων Soph. Frag. 855. 9; ξθνεα μελισσάων Β 87; ξθνη θηρῶν Soph. *Phil*. 1147.
- 5. **βένθεσι**: cf. $\dot{\epsilon}\nu$ βένθεσσιν $\dot{a}\lambda \dot{o}s$ A 358. πορφυρίας: the Doric form for πορφυρέας. πορφ. of the sea ν 85 etc., [Arion] 18, Sim. 51, Sem. 1. 16, Theog. 1035; "The seas that mourn in flowing purple," Omar.
- 6. είδουσιν, with neuter pl. (constr. ad sensum); so with ξθνεα B 87 (Krüg. 2. 63, 2. 1).
- 7. φῦλα: of birds, as Soph. Antig. 343; φῦλα πτεροφόρα, Aristoph. Aves 1757; of flies, T 30; φῦλα πόντου Eur. Frag. 27. τανυπτερύγων: the stereotyped epithet, though the activity denoted by the adj. has ceased, as in Z 108, οὐρανὸς ἀστερόεις, by daylight; ε 65 δρνιθες τανυσίπτεροι εὐνά-ζοντο; the 'swift sea-cleaving ships' are stationary, Soph.

Αιασ 710. Cf. οίωνοῖσι τανυπτερύγεσσι Μ 237; Ibyk. iv., Sim. xi.

Metre: The arrangement of the logacedics shows that metre still in its beginnings, though more lightly developed than in Frag. iv., because of the less rigid arrangement of the cola The fragment presents, however, some noteworthy metrical forms. .1. The caesura after opens divides thesis and arsis, a phenomenon that is common in true dactyls, and here perhaps borrowed from them, though noteworthy in a cyclic dactyl, where - _ forms the thesis. The cyclic dactyl is regularly dismembered in the Supplicus minor as employed by Horace (-|-- and --- |-). (4) Troch, hexapody with anser. The tripody before the caesura has the form --- >--(unless openage has a short penult), which occurs in tragedy, but is singular in early lyric. (3) Log. hexap, with anacr. Cf the Writing Berdergs and moppinglas we have a troch, trim, catal. (6) Pherecratic with — > as a basis. διωνών gives greater rapidity to the rhythin than the Ms. olividir. (f. Usener 103. The dialect is generally epic in the Mss. I have adopted Doric mediagan and mopouples Perhaps reader should be read. Wilamowitz Comment. grammat. 1879, p. 4, has attempted unsuccessfully to restore the Doric forms throughout. The style lacks the originality of the other poems of Alkman.

XXII. Plut de fort Rom. 4. Forethought is the mother of Reverence (Pind. Ol. 7, 44), whose daughter is Moderation (C. I. A. 2, 2339), while Excuse is the child of Afterthought (Pind. Pyth. 5, 27). Tyche is here allied, through Euromia, to the Hours, who are the daughters of Thoma. Cf. Adesp. xii, xiii. Sappno called Peitho the daughter of Aphrodite. Alkman, who is fond of such genealogies (cf. xix.), made the Muses the children of Heaven and Earth. Plutos is the child of Tyche according to Paus. 9. 16 Cf. Alk. iii., xxix., Krates 2 (Εὐτελίη, ἐγγονε Σωφροσύνης) — Metre: logacedic.

XXIII. Schol. Pind Isthm. 1. 56. τοι as in δρχή δέ τοι ημισι παντος, the sententious τοι Cf. Theogn. 571 δοξα μέν δνθρώποισι κακόν μέγα, πείρα δ' άριστον, for the expression, Pind. xxviii.—Metre · loguoedic.

XXIV. Apoll. de pron. 121 a. The chorus praise the poet for his skill in playing the kithara. Bergk and Croiset think κιθαρισταν is the old expression for κιθαρφόδε, a term which was adopted relatively late. In classical times κιθαρφόδει is practically "lyric poet." The first kitharist in the strict sense of the word was Aristonikos of Argos, a contemporary of Archilochos. Since the partheneia were sung to the

accompaniment of the flute, some other choral song, perhaps a hymn, seems to be referred to. In Pind. Nem. 11. 7 λυρα is used with reference to a hymn. Stesichoros was not the first to accompany a chorus with the lyre. In Sparta a choral poet was called χοραγοι—the Athenian διδάσκαλοι.—Metre: logicedic.

XXV. Athen. 9. 374 D. This is the oldest example of the use of νόμος with the meaning 'tune.' Cf. lepous νόμους μελέων Aristoph Aves 745. The poet learned his art from the birds (Frag. vi.). The birds, who carry the messages of the gods to the prophets who understand their language, were called by the Persians the interpreters of heaven.—Metre: logacedic.

XXVI. Athen. 3, 110 F.

2. ἐπιστέφοισαι is used in the sense of ἐπιστεφόμεναι. Perhaps επιστεφείσαι (Kaibel) is correct. The ancients used the poppy and sesame so much that Petron. Satir. I says: audient... mellitos verborum globulos et omnia dicta factaque quan paparere et sesamo sparsa. 3 λίνω depends on ἐπιστεφ. 4. παίδεσαι: με πέδεσαι, which is scarcely Aiolic for μέτεστι, though ἐσσι=est or sunt occurs in a late Aiolic inscription. Bergk conj. πέδεστι - μέτεστι. Welcker thought the poet refers to a marriage feast.—Metre: catal. iamb. trim.; a catal. dim. concludes the strophe.

XXVII. Athen, 10, 416 o (cf. No. x.) This is the first distinct mention of four seasons. Homer and Hesiod know of only three: ξαρος ώρη (cf. Stes. ix.), θέρεος ώρη, χείματος ώρη, όπώρα is technically the period from the end of July from the rising of Sirius) to the rising of Arcturus in September, and thus includes the hottest part of the year. It is the fruit season; cf. Pind. Nem. 5. 6 τέρειναν μάτερ' οινάνθας όπώραν (Alkm. 75 calls honey 'waxen fruit,' κηρινα όπώρα). Eur. Frag. 990, allots only two months each to ξαρ and όπωρα, four each to θέρος and χειμών. Hippokrates gives as the names of the four seasons χειμών, ήρ, θέρος, φθινόπωρον (the last name occurs first in Hdt.). The sevenfold division of the year is late. See Dict. of Antiq. 1. 233, where the present passage is overlooked.

- 1. έθηκε: the subject (Zevs) probably occurred in the preceding line. τρείς: we expect τρής, or τρίς (accus, as nom).
- 2. χῶπῶραν the Doric crasis would be χάπῶραν. ὁπ-ῶρα is the 'late season' or 'late summer' (μέρος θέρους τὸ τελευταιον Eustath.); cf. ὁπ-ισθε, ὀψέ. The asper is vouched for by 'Οπωρίς on a Lakonian inscription (Cauer 6), ὁπισθιον, Attic, B. C. H. 12. 284. ὀπάρα is a vox nihuli.

- 3. τέτρατον: perhaps Doric as well as epic. Pind. has both τέτρατος and τέταρτος. Note the chiastic order.
- 4. θάλλα: impersonal as δει, βροντά, έχείμαζε The poem, like x, xxvi., does not seem to be choral. Perhaps it may belong to the class called κλεψίαμβοι, and attributed to Alkman; if so, the song may have been interrupted by recitation accompanied by the notes of the κλεψίαμβος Metre. iambic dimeter.

XXVIII. Strabo 10, 482,

- 1. φοίναις: Aiolic; cf. θοίνης δὲ καὶ είλαπίνησε Theogn. 239. The short form of the dat. pl. appears also in iv. 47. 61. ἐν. for the position, cf. Pind. Nem. 10. 38 Χαρίτεσσὶ τε καὶ σὸν Τυνδαρίδαις, where Dissen remarks hoc artificio poetico nora vis et alacritas secundo membro conciliatur. Cf. Pyth. 1. 14, 2. 59, Isthm. 1. 29, and Soph. O. T. 734. The comic poets use this construction only in choral parts, or when the language is lyrical. In ἢ ἀλὸς ἡ ἐπὶ γῆς μ 27, ἀλὸς is prob. local gen.
- 2. ἀνδρείων: the old name for the συσσίτια, or common meals; cf. Muller Dorians 2. 294, Schoemann Antiq. 269, 306. The Cretans retained the name ἀνδρεία, which was afterwards abandoned by the Spartans. In Sparta these banquets were also called φειδίτια, perhaps a jocose name, or φιλίτια. δαιτυμόνεσσι: cf. μετ' ἀνδράσι δ. χ 12. πρέπει: so used Aisch. Frag. 355. παιᾶνα· Philochoros (Athen. 14. 630 r) says that it was the custom among the Spartans ανδειπνοποιήσωνται καὶ παιωνίσωσιν, άδειν καθ' ἔνα τὰ Τυρταίου. κατάρχην: as Folk-Songs vii. (accus.), Eur. H. F. 750, 891; cf. εξάρχων παιήσνα Archil. 76. This is the earliest mention of a sympotic paian in post Homeric poetry.—Metre: dactylic. Since a paroemiac with short anacrusis does not occur in the old κατὰ δακτιλον είδος, I do not make a third verse of πρέπει κ.τ.λ. Cf. Ibyk. v. 3.
- **XXIX.** Hephaist. 38; fragment of a song to Apollo, perhaps a hyporcheme. First extant specimen of ionics in Greek poetry. Alkman also employed anaklasis in ionics (83).
- **XXX.** Apoll de pron. 365 A: quoted for the orthotone rol. Probably from a hymn to Apollo. aδοι as Pind. Ol. 3.1, Pyth. 1. 29. δόμφ: νόψ?—Metre: uncertain.
- **XXXI.** Schol Pind Ol 1 60 (97), quoting Archil. 53 μηδ' ὁ Ταντάλου λίθος ι τῆσδ' ὑπὲρ νήσου κρεμάσθω, Alk, xxxi. Homer, who places Tantalos in Hades (λ 582), mentions only the tortures of hunger and thirst, though the overhanging rock is a necessary ingredient of the original myth, which is

adopted by the lyric and tragic poets. Poetic fancy and an ethical purpose transferred, as early as the Nékula of Homer, the tortures of Tantalos, Sisyphos, etc., to the nether world. The earliest form of the legend appears in Athen. 7. 281 B (from the Cyclic 'Return of the Atreidai'), according to which Tantalos, who lived in heaven with the gods, had a rock suspended over his head by Zeus, who had pledged himself in advance to grant any request that his son might make; but who was filled with wrath when Tantalos petitioned that his appetites be gratified, and that he live in the same manner as the gods. This scene is laid in heaven, and the suspended rock not merely robs the conviva deorum of his power to enjoy the divine nectar and ambrosia, but is an added torture because of his immortality (μετὰ τριῶν τέταρτον πόνον Pind. Ol. 1. 60). Pindar does not certainly localize Tantalos in Hades. Cf. Comparetti Philol. 32, 230. On the view that Alkman keeps to the original story, ἐν ἀσμένοισιν of the MSS. is 'among the blissful,' 'the well pleased gods.' The rock of terror was explained by Welcker R. M. 10: 242 as merely the creation of the distressed mind of the living sufferer. For such phantasms, cf. those of Io, Orestes (Aisch. Choeph. 1051), Pentheus (Eur. Bacch. 918, Verg. Aen. 4. 469). Hecker's άρμένοισιν is taken to mean either 'the bound' captives, or 'in bonds,' and transfers the scene to the nether world, thus making the poet follow Homer rather than the The rock is then a reality, and all the more Cyclic epic. awful because invisible. I doubt whether ἀρμένοισιν can have either of the above meanings. It should mean 'amid pleasures, 'good cheer'; cf. Hes. W. D. 407, Shield 84, Theogn. 275, and such expressions as $d\gamma a\theta \dot{a}$ $\pi \dot{a}\nu\tau a$, $d\phi\theta o\nu a$ πάντα. Hecker supplied πασιν before έν (Pind. Nem. 3. 58 $\dot{\epsilon} \nu \dot{\alpha} \rho \mu \dot{\epsilon} \nu o i \sigma i \pi \hat{\alpha} \sigma i$; cf. schol.).

- 2. θάκω: the Ms. θάκα = θᾶκος might be defended by the pair σκοπός σκοπή, etc. Welcker took κάτα (sic) with ἢστο. Hermann wrote θάκοις κάτω. ἢστο presupposes motion, so there is no difficulty about the κατά. There is no need to take it with ὀρέων, or to regard πέτρας οὐδέν as = οὐδεμίαν πέτραν.
- **3.** Eust. Od. 1701. 23 has δρέοντι and δοκέοντι, whence Bergk δοκέοντι δ' (ἐοικώς).—Metre: uncertain, probably logacedic.
- XXXII. Oxyrhynchus Papyri 1. No. viii. Attributed to Alkman by Blass. From a partheneion. It is possible that the poem is a happy imitation of Alkman's manner by some Alexandrian.
- 1. $\eta\nu\theta$ o $\mu\epsilon\nu$: cf. $\dot{\epsilon}\nu\theta$ o $l\sigma\alpha$ iv. 73. The ending $-\mu\epsilon\nu$ is either epic or Aiolic, and seems to be used, as the editors remark,

in order to avoid the sigmatism of μες ές. In it, 12 παρήσομες. μεγάλας, this epithet of Dem. does not recur until Kall.m. 6, 121 μεγάλα θεός εὐρυάνασσα; μεγαλαίσι θεαίσι of mother and daughter, Anth. Pal. app. epigr. 1, 59, 3 (Cougny). ἐάσσαι – ἐουσαι. Dor. ἐασσα (* ἐσητία reappears in Philolaus and the Pseudo-pythagoreans. In Messen, and Argive we find ἐασα, in Cretan ἴαττα. In 64 Alkm. has παρέντων.

- 2. παρθενικαί. see on vii. 1. Cf η 20 παρθενική . . . κάλπιν έχούση.
- 3 κάλά: for the variation with κάλά, l. 2, see Folk-Songs i. In xii. Alkm. has κάλῶς. δρμως: not δρμους, as the editors write.
- 4. πριστὰ ἐλέφαντος: cf. σ 196 λευκοτέρην δ' ἄρα μαν (Penelope) θῆκε πριστοῦ ἐλέφαντος, τ 563 πρ. ἐλεφ. of one of the dream-gates, θ 404 κολεὸν νεοπρίστου ἐλέφαντος αἴγλα (Blass) is paleographically uncertain. Blass suggests that the next verse began λευκοτάτας χιόνος.—Metre: dact.-hexameter Whether the Frag. is connected with vii, is uncertain.

ARION.

The only early account of Arion's rescue that is extant is Herodotos 1. 24, where it is introduced as an anecdote, based on Kormthian and Lesbian sources, in connection with the mention of Periander (625-585). Most of the later recounters of the tale e.g. Hyginus 194, Dio Chrya. 37, p. 455, Plutarch Sept. Sap. Conv. 18, Fronto 262—and the numerous writers who allude to it, depend ultimately on Herodotos, though some may have derived the legend from some Hellenistic poet. The story was greatly embellished in later times, Plutarch, for example, throwing moonlight on the scene, and making the story subserve his reverence for nature and his piety. The fragment is cited by Aelian Hist. An. 12. 45 to show the dolphin's love of music.

Herodotos says that at Tainaron there was a bronze statuette of Arion, a man riding on a dolphin. Aelian gives the epigram on the votive offering; αθανάτων πομπαΐοιν 'Αρίονα Κύκλονος νίον, | ἐκ Σικελοῦ πελάγους σῶσεν ὅχημα τόδε. This inscription may have been added after the time of Herodotos. That the legend wandered from Sparta to her colony, Thera, was concluded from an epigram found there (Kaibel 1086), but now shown to

be worthless evidence (Athen. Mittheilungen 21 253). Neither the inscription nor the figure of Arion on come of Methymna is proof of the existence of a poet of this name.

The legend of Arion's romantic rescue is due to a misinterpretation of the figure at Tainaron. The statuette was either that of a god or of some hero originally identical with the god, but in course of time individualized and dissociated from him. The rider has been identified with the Korinthian Mel.kertes-Palaimon (cf. Ant. Denkm. d. Arch. Inst. 1 7. 26, Inser. Sicil. et Ital 2519 (*); or with Taras, the son of Poseidon, who rode from Tail aron to Tarentum on a dolphm's back. Studniczka, Kurene 181, has, however, shown that the rider was not Taras, but Phalanthos, who, at first a form of Poseidon, gradually became an historical person connected with the emigration of the partheniai. Hartung thought the rider was Orpheus. Most probably it was either Poseidon or Apollo, with whose cults the dolphin is intimately associated. In Lakonia there was a goddess 'Apiortia (I. U. A. 79), in whose honour horse races were established. Mr. Paton (Class Rev. 4, 134) thinks that she corresponds to Demeter Erinys of Thelp isa, the mother of the mythical horse Arion, whose father was Poseudon. Now both horse and dolphin are symbolical manifestations of the god of waters, and it is noteworthy that the only places mentioned in the story of Arion Methymna on the island of Lesbos and Korinth of the double sea, the birthplace of the poet, and the place where he is said to have practised the dithyramb are the seats of legends of grateful dolphins.

It is, in fact, probable that the poet Arion is one and the same with the mythical horse, the manifestation of Poseidon. Exactly how the invention of the cyclic chorus and of the τραγικός τρόπος came to be attributed to him we cannot say; doubtless Lesbian legends are here at work, just as they created Phaon, the mythical lover of Sappho. It may be noticed that, apart from the steed of Adrastos (Ψ 346, Hes. Shield 120), the name Arion occurs nowhere in early literature. It is possible to derive it from aρι-Fίων, 'very swift' (Maass Ind. Forsch. 1. 166), though Fick Bechtel (Personennamen 433) propose to connect it

and the Arkadian form 'Eplow (com of Thelpusa S. G. D. I. 1253) with Epivos, rivalis. Kurkees and Kurkar, the names of the father of the supposed poet, are inventions made to account for the belief that his son first set up the xxxxios xapos, an institution which is involved in obscurity, though it is supposed that a circular chorus of fifty members took the place of the older rectangular arrangement in ranks and files. Some suppose that Arion first made the dithyramb choral, it having been monodic up to his time, and that the τραγικός τρόπος, which he invented, alludes to the 'fashion' of satyrs, who, clothed as goats, spoke in verse, thus forming the beginning of the 'tragic' drama. Others think the 'goat-fashion' is the pathetic fashion in contradistinction to that of the nome; others refer it to the introduction of the tales of heroes. Many theories. little certainty. Despite the statement in Herodotos that Arion was the founder of the dithyramb, some Hellenistic critics seem to have doubted his existence, and given that honour to Lasos, Pindar's teacher. Most of the statements in Suidas may be an expansion of Herodotos' account, or based on some book on the Korinthian festivals. Arion is strangely enough called the scholar of Alkman.

The authenticity of the poem was first disputed by Van der Hardt in 1723. Hermann regarded it as an example of ornatus qui varietate et venustate constat. Welcker (Kl. Schr. 1. 89 ff) was inclined to regard it as old, if not by Arion himself. But considerations of style. metre, and dialect show that it must be later than the . lyric age. It cannot be a forgery by an author of the . quality of Aelian, as Lehrs supposed (Popul. Aufsutze 204), nor indeed the composition of a nomic writer of an early period (Boeckh Berl. Acad, 1836, 74), but is rather the production of an Athenian dithyrambic poet of the last period of Euripides, or later. The style, despite its partial smoothness, recalls the fulsomeness, the veneer, of the later dithyramb; the metre is ornate, with its many resolutions, syncopated feet, and anacruses, and shows its late authorship by its frequent instances of positio debilis. The dialect is Attic diluted with Doric, a mixture that became common in the fifth century. Rossbach conjectures that the poem is either the work of a

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scholar of the dithyrambic poet Phrynis, or of the master himself. Aelian quoted the poem in good faith, but originally it was put into the mouth of Arion, without intent to deceive, in order to serve as an exaltation of the power of music, a theme that was popular with the later dithyrambic poets, to judge from the Argo of Telestes, a fragment of which is akin to the hymn of Arion in the frequency of anacruses. Just so Kallimachos made Simonides himself tell of his miraculous rescue by the Dioskuroi; and so the story of Sappho's leap from the Leukadian cliff and of her love for Phaon arose from her mention of this resort of hapless lovers and her story of the ferryman of Aphrodite.

The poem falls into two parts: (1) 1-11, invocation of Poseidon, around whom the dolphins dance; and (2) 12-18, the rescue of the poet. The mention of the dolphins is withheld till v. 9, $\theta \hat{\eta} \rho \epsilon s$ standing in epexegetical apposition. Throughout we have a series of pictures produced by ornamental and 'characteristic' epithets. The poet is prodigal in his use of colours.

^{2.} χρυσοτρίαινε may be defended by χρυσηλάκατος, χρυσοκέφαλος. Hermann and Bergk read -τρίαινα from a nom. in -ης, with which cf. χρυσοχαίτης, χρυσομίτρης, χρυσοκόμης (χρυσεοκόμα Sim. 26 B; Alk. iii. χρυσοκόμας). Alk. xiii. has μελλιχόμειδε, though we have φιλομμειδής; in Anakr. xxviii. there is warrant for εὐέθειρε and εὐέθειρα; Sim. xxvii. has φυγόμαχος; Sa. xxii. καλλίκομος. Pindar's 'Ορσοτρίαινα, 'Αγλαοτρίαιναν, Εὐτρίαιναν, are sometimes explained as Boiotisms (-ἄ for -ης). Aristoph. Equit. 559 & χρυσοτρίαιν', & | δελφίνων μεδέων (where the schol. has χρυσοτρίαινα), is not necessarily either a parody or an imitation of this poem. Cf. M. 27 'Εννοσίγαιος, έχων χείρεσσι τρίαιναν. Πόσειδον: the Attic form.

^{3.} Yaiáoxos is the 'earth mover' ($\gamma al\eta s \kappa \iota \nu \eta \tau \eta \rho$), as $\dot{\epsilon} \nu \nu o \sigma l \gamma a \iota o s$, $\dot{\epsilon} \nu o \sigma l \chi \theta \omega \nu$, $\dot{\epsilon} \lambda a \sigma l \chi \theta \omega \nu$. Cf. Lakon. $\gamma a \iota a f \delta \rho \chi o s$, Pamphyl. $f \epsilon \chi \dot{\epsilon} \tau \omega$, v e h o. - $(f) o \chi o s$ was later confused with - $(\sigma) o \chi o s$ (in $\pi o \lambda \iota a \delta \rho v \circ s$), and Artemis is called $\gamma a \iota a \delta \rho v \circ s$, Soph. O. T. 160. $\dot{a} \nu$ ' is due to Hermann, who connected $\dot{\epsilon} \gamma \kappa$. $\dot{a} \nu$ ' $\dot{a} \lambda \mu a \nu$ with the following.

^{4.} βράγχιοι: if correct, is a neologism. Hermann read βραγχίοις περί δή; Buchholz περί σέ γε; Sitzler ἐν κύμασι πάλμυ βρυχίοις. Cf. N 27 βῆ δ' ἐλάαν (Ποσ.) ἐπὶ κῦμα· ἄταλλε δὲ κήτε' ὑπ' αὐτοῦ | πάντοθεν ἐκ κευθμῶν, οὐδ' ἤγνοίησεν ἄνακτα.

- **6.** θήρες: a bold innovation on established usage, which restricted the word to 'beasts,' a generic term (Schmidt Synom. 2. 432 is wrong). Cf. Archil. 74. 7 μηδ' δταν δελφίσε θήρες άνταμείψωνται νομόν. The dolphin was a fish to the ancients. χορεύουσι: χορός ίχθύων Soph. Frag. 695 and Anakreont, 55. 27; 55. 24 δελφίσι χορευταίς. κύκλφ: cf. Thuk. 2. 84 περιεπλέον κικλφ.
- 6. A fanciful variation on κουφοισιν ποσιν Pind Ol. 13, 114. Schneider says pedes affinxit poeta delphinis quia saltare facit; cf. καλλίχοροι δέλφ. Eur. Hel. 1454. Pindar's use is bolder (έλαχυπτερύγων Pyth. 4, 17).
 - άναπαλλόμενοι: of ἀναπάλλεται Ιχθύς Ψ 692.
- B. On the speed of the dolphin cf. Pind. Nem. 6. 64 δελφῖνί κεν τάχος δι' άλμας Ισον είποιμι, Frng. 234 παρά ναίν δ' ἰθύει τάχιστα δελφίς, Phny H. N. 9. 8 velocissimum omnium animalium, non solum marinorum, est delphinus, ocrior volucre, acrior telo. σκύλακες: cf. Eur. Hippol. 1277 σκ. πελαγίων. φιλόμουσοι. Pind. Frag. 235 τον (δελφ.) μεν . . . αλών ἐκίνησ' ἐρατὸν μέλος, Eur. El. 435 ὁ φίλαιλος δελφις.
- 9. έναλα: cf. Aristoph. Thermoph. 325 Νηρέος είναλιου τε κόραι.
- 18 Σακελὸς πόντος, first in Europides. Lucian Dial. Mar. 8, doubtless following Lesbian tradition, puts the scene in the Aigaian Sea. Cf Spenser F. Q. 4. 11. 23 "And even yet the Dolphin, which him bore | Through the Agaean seas from Pirates vew, | Stood still by him astonisht at Lis lore."
- 16. άλοκα: cf. Mel. Adesp. 88 'Αφροδίτης άλοκα (conj.) τέμνων και Χαρίτων ἀνάμεστος. The form άλοξ does not occur before the fifth century. The details of the following scene are too precise to admit of Welcker's symbolical interpretation; nor can it be regarded as pure embellishment due to imitation of a previous mention in literature of the trankful delphin.
- 18. Perhaps the dithyrambic poet was capable of writing ἀλιπόρφιρον (only here of the sea). ἀλι- may have crept in from 17; Bergk πορφυροῦν, Reiske ἀλιπορφ ροι. (f ἄλς πορφυρέη Π 391, Sim. 51, Sem. 1. 16, Eur. Frag. 852, Theogn. 1035 πορφυρέης λιμνης, Soph. Frag. 435 γλαικάς επ' οίδμα λιμνας. Note Attio νεως in 17.

ALKAIOS.

THE close of the seventh century witnessed a change in the established order of things in Lesbos that has left a profound impression upon the poetry of Alkaios. tide of democracy was sweeping in upon the princely Penthelidar, who traced their descent from Orestes, and upon the other noble houses whose power had been sanctioned by centuries of prescription. For eight years Alkaios and the other aristocrats struggled against the demagogue Melanchros, who had utilized the popular uprising to make himself tyrant. Had their party possessed sufficient power they would not have suffered the even more detested rule of Myrsilos, which followed upon the murder of Melanchros (612?) at the hands of Pittakos and Antimenidas, the poet's brother. Though Myrs.los hunself was finally slam, other tyrants rose in his stead. We have no certain landmarks by which to date the events of this period of faction and unrest. We d) not even know when the contest was waged with the Athenians for the possession of Sigeion, in which Alkaios lost his shield. The account in Hdt. 5, 94, which places this event after 560, is confused, and should not have m sled Beloch into making Alkaios a contemporary of Anakreon (cf. Topfer Philol. 49, Crasius Philol. 55); though it must be confessed that it is surprising enough to hear of Athens warring in the Troad at the end of the seventh century, the period to which the struggle is usually referred. Alkaios himself, perhaps not unmindful of a similar confession on the part of Archiloches (6), sang of his loss, and bade the herald report that, though he was safe, his shield had been hung up as a troply by the victors in the temple of Athene at Sigeion. We may well believe that a remembrance of the disaster that had befallen the two Greek poets, whom he was to make his models, must have softened the bitterness of flight to the young tribune at Philippi (Hor. 2. 7).

It may have been in 595 that Alkaios was exiled, together with Antimenidas, Sappho, and other members of the aristocratic faction. No doubt Alkaios, too, had listed after power (οδδ' αὐτὸς καθαρείων τῶν τοιούτων νεωτερισμών, Strabo 13, 617). The poet wandered about in

Thrace, and voyaged as far as Fgypt, but even in exile did not cease to fement attempts to effect a return by force of arms. To counteract these schemes, Pittakos, once the adherent of the aristocrats and the champion of the Lesbians against the Athenians, was (in 590?) appointed dictator (alovarians: Alkaios calls him 'tyrant') to defend the constitution. Under his rule tranquillity was restored to the island, and the poet, weary of incessant contest, was content, after fifteen years of exile, to accept the offer of elemency on the part of the sage, who thus put into execution his doctrine that pardon was better than punishment (συγγνώμη τιμωρίας κρείσσων).

Akenside's lines on Alkaios reflect the spirit of the liberty-loving Englishman or of the Roman republican, not the narrowness of the fierce champion of the Lesbian

oligarchs:

With louder impulse and a threatening hand
The Lesbian patriot smites the sounding chords;
Ye wretches, ye perfidious train,
Ye cursed of gods and free-born men,
Ye murderers of the laws;
Though now ye glory in your lust,
Though now ye tread the feeble neck in dust,
Yet time and righteous Jove will judge your dreadful cause.

Alkaios was not an apostle of liberty, though he possessed the art of painting partisanship in the colours of patriotism. The poetry of his contemporary Solon shows us at once the statesman and the patriot. Alkaios' creed was 'down with all tyranny except that of my own party!' His poetry is full of the storm and stress of the time. He sings the dura navis, dura fugue mala, dura belli (Hor. 2. 13). He lives in the present, and projects himself into his every utterance. He fights with the lyre as with the sword. The passion that Archilochos had vented in personal rancour, Alkaios transfers to the larger canvas of politics and war. For the first time in its history the pure Melic of the Greeks looses the bonds which bound it to a mythological past, and becomes the warm and spontaneous expression of the heart. By birth a Lesbian, Alkaios displays the Aiolic temperament, which is seen at its fullest in the noble, high-spirited, proud of his order, frank, generous and free, fearless and open-handed as the Stuart cavalier, joyous and resolute even in disaster, delighting in love and wine. With his fondness for magnificence there is a dash of pretence and pompousness. His sensuousness

is tempered by a high-minded enthusiasm.

Of his style, Dionysios of Halikarnassos, who read him when his poems were not mere fragments, says that it was distinguished by its magnificence (μεγαλοπρεπές), by its brevity, by its combination of grace and force (δεινότης), and that his figures were remarkable for their clearness (de vet. script. cens. 2. 8; cf. Quint. 10. 1. 63). When the veil of the metre has been removed there remains, he says, a rhetorical quality that savours of the orator. us Alkaios suffers by the unjust but inevitable comparison with Sappho. Though a vigorous and a graceful poet his fame is largely a reflection of that of his great country-He is always genuine, often vivacious and tender; he possesses a fine feeling for nature, and a love of detailed pictures. He speaks a direct language, and his figures are not richly coloured. He is fond of sententious sayings. In the imaginative quality he is deficient, nor can he lay claim to high originality; though hatred of Pittakos hammers out for him such startling compounds as σαράπους, χειροπόδης, ζοφοδορπίδας.

His dialect—which Dionysios characteristically says impaired the appreciation of his beauties—was the native idiom of his time with (possibly) a touch of epic form. Both Alkaios and Sappho show conscious adaptation of epic phraseology. The light and elastic logacedics were peculiarly suited to the lively Aiolic temperament. With the name of Alkaios is associated the four-line strophe that he employs in such perfection, and which Horace transformed by the admission of diaeresis. The Alkaic stanza, whether invented by the poet or not—Crusius seeks to discover its first traces in Alkman (cf. iv.)—is a marvellous combination of fire, grace, and variety, welded

together in perfect unity.

Alkaios also employed the softer 'Sapphic' stanza. His choriambics (Asclepiads), which constitute a large part of his verse, are full of restless energy and a certain stateliness. Besides these he wrote in Aiolic dactyls with the free, undetermined first foot, in ionics, and in iambics. The latter recall Archilochos, with whom he has much in common.

The Alexandrians divided his poems into at least ten books, probably arranged according to the elusive criterion of the predominant note. To the composition of hymns Alkaios' genius was apparently ill-suited. At least those we have are mere silhouettes. Himerios summarizes the palan to Apollo, which described how at the birth of the god Zeus gave him a lyre and a chariot drawn by swans to bear him to Delphi to proclaim his ordinances of justice and right to the Hellenes. But the god hastened to the Hyperboreans, where he tarried for a year until the songs of entreaty uttered by the Delphians prevailed upon him. Then he came in the fulness of summer; the nightingale, the swallow, and the cicada sang for joy, and Kastalia poured forth her silver streams.

The political songs (στασιωτικα) are passionate and defiant like the sirventes of Bertran de Born. His love songs were so generally devoted to the praise of boys that Quintilian laments that he did not devote his muse to higher themes. The traditionary story of Alkaios' passion for Sappho fails to stand the test of criticism, as we shall see on Sa. viri. The skolia overlap the other divisions. All Alkaios' poetry, except the hymns, is virtually sympotic.

Alkaios enjoyed great popularity in Athens in the fifth century. His songs graced the banquets of Athenian gentlemen, and Aristophanes knew him well. The Alexandrians edited his works and wrote commentaries on them. Theokritos imitated him (28, 29), but his greatest admirer was Horsce.

- I. Hephaist. 44: quoted with the remark that it is doubtful whether Sappho or Alkaios invented the 'Sapphic' strophe. Vv. 34 are from Choirob, on Hephaist. (R. M. 36464). The hymn mentioned the theft of the kine of Apollo, which is referred to by Horace in the ode (1.10) that is based on Alkaios
- 1 μέδεις the ancients disputed whether μέδεις was the part, from μέδημι (so Apoll. Dysk.), or 2nd pers. of μέδω (so Apon). On the one hand (1) we have Έρμην... Κιλλήνης μεδέοντα Hymn 3. 2, 18. 2, and the various other passages in L. and S. (where read Eq. for Ib.), to which may be added Bacch ix. 66; Melanip. iv.; skol. iv: μεδέονσα Smyth Ιοιος Dial p. 69 On the other hand (2), δε μέδεις Soph. Antig. 1119, Frag. 342. In Alk. 48 B, Borgk read 'Αχίλλεν, δ μέδεις

- (δς μεδεεις, MSS.). The dispute cannot be decided. Classen Beobacht. z. hom. Sprachgebr. 46, remarks that μέδεις in Sophokles is an arbitrary (Homeric) archaism because the verbs in actual, though poetical, usage were μεδομαι (Hom. μ. πολέμοιο, μ. νόστοιο) and μήδομαι. μεδέων is a real, μέδων, even in Homer, a crystallized participle, like γέρων, κρειων, θεράπων.
- 2. Cf. carm pop 3 "Αρτεμι, σοί με τι φρήν . . . | βμνον δφαινέμεναι, Ovid Metam. 1 I fert animus dicere. άγναις: αύγαις, v.l., 'on the gleaming peak,' is indofensible. Hermes was born άντρου εσω παλισκίου. Bergk read αύταις, which is - in solis montibus according to Schulze Q. E. 251; Fick κορύφαι άκτα; Sitzler άντρω or Ιώγα; Kock αίναις.
- 4. Cf. Hymn 18. 3 δν τέκε Μαΐα . . . Διδς έν φιλότητι μεγείσα, Verg Aen. 8. 139 Mercurius, quem candida Maia Cyllenae gelulo conceptum vertice fundit — Metre: the 'Sapphic' strophe (three Lesser Asclepiads + Adonic) · 5.5.5. + 2 έπφδικον.

II. Strabo 9, 411.

- 1. 'Aθανάα: so 'Aθανάας Theokr. 28. 1 (Aiolic) ἀνασσ' 'Αθάνα Eur. I. T. 1475, skol. i., etc. The hymns of the lyric poets and of the Orphic collection begin with an invocation in the vocative, herein differing from the Homeric Hymns. A relative pronoun often follows the vocative clause, as here, Pind. iv 3, Aristoph. Eq. 551 πολεμάδοκος of Athena, Kaibel 1035. 4, Anth. Pal. 9. 59. 3.
- 2. ποι: as κου Anakr. i. 4. ἐπιδεύαο, Fick; cf. Hesych. ἐπιδεθσαι: ἐπιστρέψαι; ἐπιδεθουν: επίστρεψον Κυπριοι. Cf. ἐπιστρέφεαι Anakr. ii. 4. Bergk read ἐπι πισεων.
 - Homer always places πάροιθεν before the genitive.
- 4. Κωραλίω: cf. Kallim. 5. 63 ή 'πὶ Κορωνείας, ἐνα οἰ τεθνωμένον άλσος καὶ βωμοὶ ποταμῷ κεἰντ' ἐπὶ Κοιραλίω. Here was celebrated the festival of the Παμβοιώτια in honour of Athene Itonia at the end of the month Alalkomenios. ποτάμω παρ' δχθαις: cf. ποταμοίο παρ' δχθας Δ 487, for the order of the words, cf. Pind. Pyth. 4. 46, Isthm. 5. 42; and see Mommson Griech. Prap. excurs. 6.—Metre: Alkaic strophe—two Alkaic hendecasyllabli, an Alkaic enneasyllabus, and an Alkaic decasyllabus (I. 5.5. II. 4.4.).
- III. Plut, Amator. 20. Perhaps from a hymn to Eros. As a cosmogonic god, Eros was called the child of Chaos (Hesiod, Ibykos), of Night and Day, of Erebos and Night, of Heaven and Earth, of Chronos, etc. As the god whose power commands gods and men alike (Anakr. xxv.), he is generally called the child of Aphrodite. Sappho (132) made him the son of Uranos and Aphrodite or Earth, in 74 the

servant of Aphrodite; Simonides (43), the son of Aphrodite and Ares; Olen called him a son of Eilenthyia; Euripides, the child of Zeus. In Apuleius, Zephyros is a servant of Eros. His genealogy as given in Akaios characterizes his stormy, impetuous nature (cf. Sa. xiii., Ibyk. 1., Anakr. xix.). The connection of Zephyros with Iris, the sister of the Harpies, is old.

IV. Herakleid. Alleg. Homer 5. An allegory of the distress of the Mytilenaians under the tyrant Myrsilos.

The comparison of the state to a ship is frequent in Greek poetry. (Schol. Aristoph Vesp, 20 det of ποιηται τάς πολεις πλοιοις παραβαλλουσι.) Cf. Pind. Pyth. 1. 86, 4. 274; Theogn 671-680 ούνεκα νίν φεραμεσθα καθ' ίστια λευκά βαλοντες | Μηλιου έκ ποντου νικτα διά δνοφερην' | άντλείν δ ονκ άθελουσιν' υπερβαλλει δε θαλασσα | άμφοτερων τοιχων κ.τ. λ.; Aisch Septem 2, 62, 758-765 κακών δ' ώστερ θάλασσα κίμ' άγει' το μεν πίτιον, αλλο δ' άειρει τριχαλον, δ και περι πρυμναν πόλεως καχλάζει κ.τ. λ., 792 πολις δ' έν ενδια... άντλον ούκ έδεξατο, 1077; Soph. O. T' 92 πολις γαρ... άγαν ήδη σαλευει, 101; Antig. 163. Eur. Rhes. 248; Plato Rep. 6. 4; Cic. pro Sestio 20, § 46; Hot. 1. 14 ο navis, referent in mare to nom fluctus, etc. (cf. Quint 8. 6, 44.).

- 1. ἀσυνέτημι: we may double the ν under the ictus; cf. συννεχές Μ 26 (Ven. A.). Survival of the original sublant of *σετος (*(σ)l(σ)ημι) is not probable. Cf σίν όλιγψ (---) Theokr. 28. 25; ἐνοχλης (---) 29. 36, both Aiolic idyls. Aristoph, of Byz. wrote ἐνιμμεγάροισιν β 94. See La Roche Hom. Textkr. 354, 391. στάσιν: cf. Aisch. Prom. 1085 σκιρτὰ δ' ἀνέμων | πνείματα πάντων είς άλληλα | στάσιν ἀντίπνουν ἀποδεικνύμενα.
 - 2. κύμα κυλ., Λ 307.
- 4 σύν personifies. The 'black bark' is their companion in distress; Soph. Phil. 1022 ζω σύν κακοίς πολλοίς τάλας. In the minor menc poets this (epic) use of σύν occurs also in Alk. xxix., Ibyk. ii. 6, Folk-Songs v.
- 6. περ: see on Sa. i. 10. Theogn 673, quoted above, has υπερβάλλει. The ship is υπέραντλος.
- 7 Cf. ι 70, μ 410. λαϊφος, as Hymn 2. 228 (un Homeric use). ζάδηλον: either 'transparent,' full of holes,' or better, 'utterly destroyed' (δηλέομαι) δήλος, 'visible,' from 'δε-ηλος, 'δη-ελος, or 'δειαλος (cf. δέαμαι); not from 'δειελος, whence δέελος Κ 466, because this form would have become δείλος in Ionic and Aiolic. Horace has non tihi sunt integralintea.
- 9. When the ship is labouring in the open sca, anchors (and these Greek anchors) are not in place, even in an allegory. Hence for άγκυραι (cf. Kiessling on Hor. i 14. 6), Unger read άγκοιναι, ropes for making the yards fast to the

- mast. Michelangeli's άγκυλαι is nearer the Mss.; ansae quae mediam antemnam in malo continent (Thesaurus), the ansa being here the end of a rope so tied as to make a sort of ring. Compare the storm described in O 381, 624, Theokr. 22. 10-18; also Archil. 54.
 - V. Herakleid. l.l. Probably from the same poem as iv.
- 1. $\tau \delta$ δ' αδτε: Cf. Alkm. xiii. If we read 'νέμω = ἀνέμω, the gen. follows $\kappa \hat{v}\mu a$, as in $\kappa \dot{v}\mu a \tau a$ παντοίων ἀνέμων B 396. The sense is, however, inferior to that of the text (Bergk).
- 2. Note the parechesis; cf. $\pi \delta \nu o s$ $\pi \delta \nu \psi$ $\pi \delta \nu o \nu$ $\phi \epsilon \rho \epsilon \iota$ Soph. Aias 866; $\pi \delta \nu o \upsilon$ $\pi \delta \lambda \delta \upsilon$ $\pi \lambda \epsilon \psi$ 1112; $\pi \eta \mu a$ $\pi \eta \mu a \tau o s$ $\pi \lambda \epsilon \sigma \nu$ Eur. Hek. 1168; Sa. 38; Aristoph. Nubes 1049; Ran. 829; Aisch. Prom. 98; Agam. 63. (Alliteration with π often denotes anger or vexation.)
- 3. ἔμβα: Bergk suggested $\epsilon \mu \beta \hat{a}$ νή($\alpha \tau a$), the 'hold,' for $\epsilon \mu \beta a i \nu \epsilon \iota$. Others $\epsilon \mu \beta a i \nu \eta$. ν âos depends on an omitted word, or $\epsilon \mu \beta a i \nu \omega$ may take the partitive gen., either directly or by analogy to $\epsilon \pi \iota \beta a i \nu \omega$.
- VI. Athen. 10. 430 c: Alkaios is ready to drink at all seasons. "Who drinks well, loves the commonwealth." πρὸς βίαν: not violentius, but invitum, coactum, as Soph. Frag. 669; Aristoph. Acharn. 73 (π. βίαν πίνειν). So πρὸς δργήν, πρ. καιρόν, πρ. ἡδονήν. πρὸς βίαν is rarely used of force other than physical. τινα: subj. of μεθύσθην. πώνω and πίνω (xx. 1) are both Aiolic: χαῖρε καὶ πῶ τάνδε Alk. 54 A; δεῦρο σύμπωθι 54 B. Cf. πέπωκα, πῶμα, pōculum; Skt. pāti, 'drinks.' An anonymous critic in Porto's work ad Lyric. Frag. 1598 conj. καὶ χθόνα π. βίαν παίειν, as if Hor. 1. 37. 1 nunc est bibendum, nunc pede libero | pulsanda tellus were derived from this fragment of Alkaios. But Horace may have had in mind another line of his Greek exemplar. The tautology is not intolerable.
- **VII.** Choirob. *Epim.* 1. 210. For the rare articular inf. see on Alkm. xii. Cf. Tyrt. 1. 1 τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα, Hor. 3. 2. 13 dulce et decorum est propatria mori.
- VIII. Herodian 2. 929. 15. Cf. Alkm. viii. ξπταζον: πτάζω = πτήσσω, of the cowering of birds, Eur. H. F. 974, Kykl. 408; Aristoph. Vesp. 1490. Cf. Soph. Aias 171.
- IX. Athen. 10. 430 A. Imitated by Hor. 1. 9 vides ut alta stet nive candidum | Soracte, nec iam sustineant onus | silvae laborantes, geluque | flumina constiterint acuto? | dissolve frigus, ligna super foco | large reponens, atque benignius | deprome quadrimum Sabina, | o Thaliarche, merum diota;

also Epod. 13 horrida tempestas caelum contraxit et imbres | nivesque deducunt Iovem. Campion's Wenter Nights: "Now winter nights enlarge | The number of their hours | And clouds their storms discharge | Upon the airy towers. | Let now the chimneys blaze | And cups o'erflow with wine."

- 1. θει Ζεθς; cf. ξ 457. The phrase contains a survival of the original meaning of Zευς, i.e. sky, heaven.
- 2 Cf χειμών πολύς δ 566; πολύς δ' εξ οί ρανοῦ δμβρος Theokr. 22. 14. With χείμων there is an ellipsis of the predicate (γίγνεται, ἔστι, or perhaps ἀησι. Cf. ὐόμενος καὶ ἀήμενος ζ 131). πεπάγαισιν: the ms. πεπάγασι can be defended if Aiolic has -ἄσι Dor -ἄτι in the perfect (borrowed from the present of reduplicating verbs). Homer has πεφύκᾶσι, Xenophanes πεφήνασιν.
- 3. Cf. the scene in Theokr. 7. 66 ff κάββαλλε: perhaps the expression is derived from the palaestra. Cf strarere ventos. int: tmesis as Alkm. xviu.; cf Alk. xiv. 3, xx 2, xxviii. 2; Sa. vii., xix. 3.
- 4. κέρναις (with timesis = έγκιρνάς) = κιρνάς π 14. An Aiolic inser. has the inf. κέρναν.
- aὐτάρ: the accent in Aioho is uncertain, as is that of ρίδεν. In Homer the ictus always falls on the initial syllable.
 aὐτάρ is parallel to μέν in II 732 etc.
- 6. dμφι(τίθεις) or -τίθει would suit as well as -βάλων. γνόφαλλον a cushion filled with wool. Pliny II. N. 27. 10 has a derived meaning: graphation . . . cuius folius a bis mollibusque pro tomento utuntur.
 - X. Athen. 10 430 B. Probably from the same poem as ix
- 2. προκόψομεν: proficiemus, strictly of the preparation by the pioneer of the path for an army. Cf. Eur. A/k, 1079 τι δ' αν προκόπτοις, εί θελεις άει στένειν; Hek, 961 άλλα ταῦτα μεν τί δεὶ | θρηνεῖν προκόπτοντ' οὐδέν είς πρόσθεν κακῶν; 'making no progress forwards in evils.' ἀσάμενοι: from ἄσᾶμαι Theogn. 657 μηδέν άγαν χαλεποῖσιν ἀσῶ φρένα.
- 3. Βύκχι is said to be Aiolic for Βάκχι, as βύθις for βάθις. But a does not become v in this dialect. The v of σύρξ, πέσσυρες is not derived from a φάρμακον: cf. Sim. 14 πῖνε, πῶν ἐπὶ συμφοραῖς.
- 4. ἐνεικαμένοις (seil. ἄμμε) Aiolic inser. have ήνικαν, ἐσένικαι probably with τ. The Aiolic may also be the Homeric-Ionic form (ἐνεῖκαι) The middle 'have brought in'; so ἐγχεώμεθα, 'have poured in,' Xen. Symp. 2. 26; ηὐλοῦντο, 'had the flute played,' Kyrop. 4. 5. 7. So ἐδιδάξατο, 'had taught.'

XI. Tzetz Lycophr. 212. Cf. Frag. xxxii., Theogn. 500 dvδρος δ' olvos έδειξε νόον, Aisch Frag 393 κάτοπτρον είδους χαλκός εστ', οlvos δε νοῦ, Hor. 1. 18. 16 arcanique fides produga, perlucidior vitro. The Greeks had a proverb olvos οὐκ έχει πηδάλια. Το Plato indulgence in wine is a test of self-command, and a measure of the facility with which men are tempted to extravagance (Laws 649, 671 ff.). We read dνθρώποισι, as we expect the full form in Aiohe, and suppose a loss of — at the end.—Metre; as xiii.

XII. Arist. Rhet. 1. 9. Bergk placed this fragment with No. xiii. See on Sa. viii., with which it probably belongs.

XIII. Hephaist. 45. Γιόπλοκ' dark tressed, as Ιόπλοκοι Napatões Bacch, ix 37; cf. Auth. Pal. 9 542, 10. Hosych has lóπλοκος (MSS. Ισπλόκος), Ιόπεπλος ἀπό τοῦ χρώματος, s.e. πλόκος =πλόκαμοι. In Pind. Ol. 6. 30, Bergk conj. Γιόπλοκον Εὐαδναν for Ιοπλοκαμον, Ιοβοστρυχον of the MSS.; and in Isthm. 23 Γιοπλοκοισι Μοισαις for Ισπλοκάμωσι. Cf. Ισπλοκάμων θυγατρών Sim. vii.; Ισπλοκάμων Μοισάν Pind. Pyth. 1. 1, as Mel. Adesp. 53 (Sappho 7), where Fιοπλόκων suits the metre The Greek violet (for μέλαν) was darker than ours. λευκόια are probably pansics. Ruskin thinks that for in Homer was the blue or purple iris. ιόπλος' might mean 'violet weaving' (with recessive accent for (οπλόκ'). μέλλιχόμειδε: the nom. is given by Hesych as μειλιχομείδης (cf. φιλομμειδής), whence Blomfield conj μελλιχόμειδα here. (f. on Arion 2 .- Metre: the Sapphic pentapody with the masculine anacrusis.

XIV. Athen. 15. 674 c (vv. 1, 2), 687 p (vv. 3, 4). Cf. xxi. The Aiolic writing of the multiform ἄνηθον is ἄνητον (Sa. xxix). Acro on Hor. 4. II. 3 vel quia Alcaeus frequenter se dicit apio coronari. Crowns of dill were often used (Theokr. 7. 63, 15. 119; Verg. Ecl. 2. 48). Cf. Sa. 46 κάπαλλαις ὑποθεμιδας | πλέκταις ἀμφ' ἀπάλα δέρα, Χεπορhan. 1. 2; Plut. Symp. 3. 1. 3; Anakr. 9 στήθεα χρισάμενος μύρφ. — Metre: Sapphic strophe.

XV. Schol. Aisch. Pers. 347 (ἀνδρῶν γὰρ ὅντων ἔρκος ἐστὶν ἀσφαλές). From Aristeid. 1 791, 821, 2. 273, we infer that the preceding thought was that of Sir William Jones' What Constitutes a State. A later age made Lykurgos the author of the saying (Plut. Vita 19). Plato may be referring to Alkaios (Laws 778 d). For the sentiment, cf. Soph. O. T. 56; Hdt. 8. 61; Thuk. 7. 77; Dio Cass. 66. 6; and Pind. Pyth. 5. 56; Theogn. 233. πύργος: so used λ 506 τολος γάρ σφω π. ἀπώλεο, Soph. O. T. 1201, Eur. Med. 389, Alk. 311.

With π. dρεύιος cf. τείχος dρείον Δ 407. Another saying of Alkaios' was, 'Emblems on shields inflict no wounds.'—Metre: Lesser Asclepiad.

- XVI. Hephaist. 34, Liban. 1. 406 (vv. 1, 2), the remainder in a paraphrase, Strabo 13. 617, whose words have to be rearranged and Aiolized. Antimenidas, the brother of Alkaios, was one of the leaders of the oligarchical faction in Mytilene who had been driven into exile. He entered the service of Nebuchadnezzar, king of Babylon (604-561 B.C.), and may have performed the deed of valour here recounted in Syria or in Egypt in the war against Hopbra. Some think he may have been present at the capture of Jerusalem (586). The employment of Greek mercenaries was as old as Adramalech, son of Sanherib; and later, under the reign of Psammetichos, they were engaged in Egypt. The chronology of the period is uncertain, but it is improbable that Antimenidas served in 604 in the war against Egypt. The brothers seem to have returned in 580, when Pittakos recalled the exiles and laid down his office. Cf. R. M. 33. 215,
- 1. Imitated in Thuk. 1. 69. 5 τον Μήδον αύτοι ζαμεν έκ περάτων γης... έλθόντα. Hom. has πείρατα γαίης θ 478. In 85 Alk. has περράτων.
- 2. xpvoo8/rav: the compound adj has only here the more poetical fem. ending.
 - 3. Βαβυλωνίοιs: our for -οισι at the verse end; cf. i. 2.
- μαχαίταν: from the desiderative μαχαίω or μάχαιμι;
 μαχητή: is from the stem of μαχή-σω.
- 5. παλαίσταν: Ionic also has the at form. Cf. Τροιζήν, Τροζήν; Γεραιστότ, Γεραιστότ. άπυλείποντα, as Heb. W. D. 696 μήτε τριηκόντων ἐτέων μαλα πόλλ' ἀπολείπων. 'Lacking but a single hand's breadth of five royal ells,' i.e. about 8 ft. 4 ins. H. t. 1. 178 says the royal ell exceeded the common (Attic?) ell by 3 δάκτυλοι. As the ell consisted of 6 παλαισταί—24 δάκτυλοι, the relation of the ells was as 24:27, or as 21:24. If we reckon the Persian ell as 528 mill. (Oppert says 525 530), and the Attic at 462 mill., the ratio is 24:21. The passage in Hdt. 7. 117, in reference to Artachaies (ἀπό πέντε πηχέων βασιληίων ἀπελειπε τέσσερας δακτύλους), would seem to be borrowed from Alkaios, with a slight change. A statue of Herakles (schol. Pind. Isthm. 3. 87) was four δάκτιλοι shorter than the πελώριος ἀνήρ who was slain. The common stature for giants was five cubits (Skylax 54, Apoll. Tyan. 2. 4).
- πέμπων: the Aiohans inflected 5, 10, 40, 50, 90.—
 Metre: Lesser Asclepads in stichic arrangement.

XVII. Eust. Od. 1397. 32, Il. 633. 61. A political song, doubtless referring to Pittakos. In the Greek game of draughts (πεττεία), the stone on the ίερὰ γραμμή, or middle line of the five, was moved only as a last resort. Hence κινεῦν τὸν ἀφ' ἰερᾶς = 'try one's last chance.' Cf. Sophron 98 κινησῶ δ' ἤδη τὸν ἀφ' ἰαρᾶς, Theokr. 6. 18 καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον, and Smith's Dict. of Antiq., s.v. Latrunculi; Becker's Charicles 352. Note the pregnant use of ἀπύ. Bergk read πύματον for πύκινον, Crusius πυκινῶς. Metre: as xv.

XVIII. Arist. Pol. 3. 9. 5; cf. Plut. Erot. 18. πάτριδα may be either (1) 'of a low-born father'—Pittakos is reported to have been the son of a Thrakian father and a Lesbian mother—or (2) 'the ruin of his country.' The first explanation is preferable. $\kappa \alpha \kappa \delta s = \delta \nu \sigma \gamma \epsilon \nu \eta s$ (δ 64). That $\kappa \alpha \kappa \delta$ πατρις = κακοπατρίδης (Blass would read κακοπατρίδαν) is clear from Theogn. 193, the only other occurrence of the word. In Attic, -πατρίδης was the ending (cf. εὐπατρίδης). κακόπατρις is both masc. and fem., as αναλκις, φιλόπατρις, φιλόπολις etc. άχόλω means 'chicken-hearted' (cf. B 241) and should be retained. Bergk ζαχόλω, 'wrathful,' and later, διχόλω (cf. δίχολοι γνωμαι); Fick $d\beta \delta \lambda \omega = d\beta o \dot{\nu} \lambda o \nu$ (cf. Soph. O. K. 940 πόλις άβουλος). ἐστάσαντο: this is the earliest instance of Ιστασθαι for αἰρεῖσθαι. ἐπαίνεντες: ἐπαινέοντες, if correct, would be the only case in Aiolic of a verb in $-\epsilon \omega$ showing synizesis. where ϵ_0 is either open ($\pi_0 \tau \epsilon_0 \nu \tau a \iota 43$) or contracted to ϵ_{ν} (if $\mu o \chi \theta \epsilon \hat{v} \nu \tau \epsilon s$ iv. 5, and not $\mu \delta \chi \theta \epsilon \nu \tau \epsilon s$, is correct), or disappears, -εω being inflected like a -μ verb.—Metre: Greater Asclepiad.

ΧΙΧ. V. 1. Athen. 1. 22 E, X 430 B, Proklos on Hes. W. D. 584, Gell. 17. 11. 1, Macrob. Sat. 7. 15. 13, Plut. Symp. 7. 1. 1, Eust. Il. 890. 47, Od. 1612. 14. V. 2. Athen., Prokl. V. 3. Partly in Prokl., partly in Demetr. de eloc. 142. Vv. 4, 5. Demetr. V. 6, 7. Prokl. With a few variations that show a nice attention to detail, the fragment is a lyric setting of Hes. W. D. 582 ff.: Ήμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἡχέτα τέττιξ | δενδρέψ ἐφεζόμενος λιγυρὴν κατεχεύετ' ἀοιδήν | πυκνὸν ὑπὸ πτερύγων, θέρεος καματώδεος ὥρη, | τῆμος πιόταταί τ' αίγες καὶ οίνος ἄριστος, | μαχλόταται δὲ γυναῖκες, ἀφαυρότατοι δέ τε ἄνδρες | εἰσίν, ἐπεὶ κεφαλὴν καὶ γούνατα Σείριος ἄζει, | αὐαλέος δὲ τε χρὼς ὑπὸ καύματος ἀλλὰ τότ' ἤδη | εἴη πετραίη τε σκίη καὶ βίβλινος οίνος κ.τ.λ. Hesiod is imitated also in xxiii.

1. πλεύμων is the older form (pulmo, Skt. kloman); πνεύμων is due to folk's etymology, which connected the word with πνέω. The best MSS. of Attic writers often have the πν- form, though πλεύμων is well attested. In Plutarch, l.l., the physician Nikias says that it is not surprising that a poet

was guilty of an error in physiology that was committed even by the philosopher Plato. The reading πνεύμονας is due to ignorance of the F. ἀστρον, Sirius, though some take it of the sun (so Unger Philol. 44. 648). Cf. Theogn. 1040 ἀστρον καὶ κυνὸς ἀρχομένου, i.e. ὁ ἀστρῶςς κύων. On ἄστρον)(ἀστήρ see on Alkm. iv. 63; Pind. Ol. 1. 6 uses ἄστρον of the sun κατ' εξοχήν; so sidus, Tibull. 2. 1. 47; cf. Hor. 3. 29. 18 iam Procyon furit, which rose July 15, eleven days before Sirius. περιτέλλεται: in orbem redit et me denuo oriri et apparere incipit (Iam).

- 2. 844a.or: the plural emphasizes the diffusion of the heat. Cf. Hor. 4. 12. 13 addurere sum tempora.
- 4. κακχία: cf. τ 521 χέει πολυηχέα φωνήν. λιγύραν: in Sparta the cicada was called λιγαντάρ. On its music see Γ 151, Aristoph. Pax 1159, Theokr. 1. 148, 16. 94; and cf Anakreont. xxv. It began to sing at the end of June (Arist. περί ζώων 5, 17. 2, 24. 2) The modern names are τσίτσικος and τσιτσίδα from the note τσι-τσι. σέλας: cf. Hes. Theogon. 867 τήκετο γαϊα σέλαι πυρὸς αίθομένοιο.
- 6. πεπτάμενον: cf. P 371 πέπτατο δ' αύγη ήελιου όξεία. πεπτ. excludes the reading καθέταν 'perpendicularly.' καταν-άνη: -ανω and -αινω interchange; cf. κυδάνω, γρυπάνω, άζανω, μελάνω.
- 7. Cf. Σείριος άζαλέος Hes. Shield 153. Archil. 61 has Σ. καταυανεί, where Σ. is said to ηλιος. Metre : as xviii.

XX. Athen. 10, 430 p, 11, 481 A.

- 1. λόχνα: ὁ λόχνας perhaps τ 37; τὸ λόχνον Hipponax 125. The neuter plural is the common form. Cf. virae lucernae Hor. 3. 21. 23. It is περί λοχνων άφας (Hdt. 7. 215), but the poet is unwilling to lose time δάκτυλος: Heron Metrical 308 says the δακτ. is the smallest of all measures, and is also called the unit; cf. Arist. Metaph. 13. 1. 7. Cf. Mimn. 2. 3 πήχνιον έπι χρόνον. Sir Charles Newton (Halicarnassus) reported that the Greek sailors of to-day measure the distance of the sun from the horizon by the finger's breadth. The passage is imitated in Anth. Pal 12. 50 πινωμέν Βάκχου ζωρόν πόμα δάκτιλος dώς. ἡ πάλι καιμιστάν λοχνον ίδειν μένομεν; but the concluding thought (την μακράν νίκτ' ἀναπαυσόμεθα) should not have been interpreted into Alkaios (Schweig hauser punctum est quod vivimus). Cf. Hor. 1. 1. 20 partem solido demere de die; 2 7. 6 morantem saepe diem mero fregi.
- 2. καδ δ' άερρε deprome Hor. 1. 9. 7. αδίτα 'beloved.' In Sparta (Alkm. 125 átra, of maidens), in Thessaly (Theokr. 12. 14), and in Leshos ácras Attic καλός τ.ε. ερώμενος, Cretan

κληνός. Theokr. has diras. For the Aiolic I, cf. κνάμιδες xxiv. 4: note also σατίνη Anakr. xi. 10, άτιτος and άτίτος. dirης is derived from a copul. + Firης (Fieμa, Lat. in citus; not from άιω, which would have produced diστης Is the i due to the influence of Iεμα, which received the initial short vowel of Iημι! ποικίλαις: cf. Verg. Aen. 9. 263 aspera signis pocula.

- 3. λαθικάδεα: cf. olvor αμύντορα δυσφροσυνών Sim. 86, βότρυος Τλικα παυσίπονον Aristoph. Ranae 1321, oblivioso Massico Hor. 2. 7. 21, unoque novos compesce dolores Tibull. 1. 2. 1.
- 4. Eva Kal Svo: since the proportion of water is usually mentioned first, most scholars understand eva as eva véaros avador: but others, mindful of Alkaios' fondness for wins, supply gives avador. One of water to two of wine was a proportion for a toper, and Anakr. XXIV, enjoining sobriety, calls for ten of water to five of wine; the mixture of 5:8 in Anakr XV is, according to Athen. Coperator than 1:2 in Alk. Hence in the latter poet we have \$\frac{3}{2}\$, in Arakr \$\frac{3}{2}\$ water. Athen. 10, \$\frac{3}{2}\$ if \$\hat{1}\$, discusses the various proportions at length. Half and half (food low, Aristoph. Plutes 1132) was a mixture that length produce in discuss (Athen. 2, 36 s), but was recommended by H prokrates (Aphorism. 7, 50) in cases of claim, etc. \$\frac{3}{2}\$ 1 is praised by Hes. \$\vec{3}{2}\$. \$\vec{1}\$ both, etc. \$\frac{3}{2}\$ 1 is praised by Hes. \$\vec{3}{2}\$. \$\vec{1}\$ 50, Pollux 6. 18; \$\vec{3}{2}\$ 2 in Aristoph. Equal. 1187. Mention is also made of 4.1 and 4:2 in the comic writers. Ameripsias makes Thompsos praise 5:2. The wine in \$\vec{2}{2}\$ was so strong as to require 20:1. The Greeks generally proserved their subspaceous in drinking. Alexis (Frag. 9) says tour \$\vec{6}\vec{3}{2}\$, operatives \$\vec{3}{2}\$ was composed about their subspace of the poet in general means "wine and water." Of Theogn 477 ff; Plut. Symp. 3. \$\vec{3}{2}\$, de San. 19. Claim. Alex. Packag. 2. 2. Anim. Marc. 27. 363. Teasts (\$\vec{6}\vec{3}\vec{2}\vec{3}{2}\$). Pure wine (\$\vec{3}\
- 5. πλήσις may be better than πλίσις. From πλήσε comes Ionic πλέως. κακ κεφάλας: 'full to overflowing,' plenas usque ad summum. Cf. Theokr. 8. 87 αίγα, άτις ὑπέρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ. ἔγχες πλέαις κ. κεφ ἐπιστέφου ποτοῖο.
- 6. Δθήτω: the thought is different in οίνω τον οίνον έξελαύνειν, Antiphan. 300.—Metre: as xviii.
- **ΧΧΙ.** From Plut. Symp. 3. 1. 3. Cf. xiv. πολλά παθών is cpic Cf. ω 417 χειατο κακ κεφαλής πολιής. Plut. has (κελειων) καταχέαι.—Metre: as xviii.
- **XXII.** Athen, 10, 430 c. Imitated by Hor. 1, 18, 1 mullam, Vare, sacra vite prins severes arborem. Note that Horace does not, like Alkaios, end a colon in the middle of a word. δένδριον: in Theokr. 29, 12, δενδριφ may be a product of grammatical theory. If δένδρεον is from δενδρεδον the ε would not pass into ι,—Metre: as xviii

EXIII. Prokles on Hes. W. D. 721 (εἰ δὲ κακὸν εἰπας (κ.ἰ. εἰπης), τάχα κ' αὐτὰς μεῖζον ἀκούσαις). Cf. Τ 250 ἀπποϊάν κ' εἰπησθα ἐπος, τοίον κ' ἐπακουσαις, Eur. Aἰκ. 704 εἰ δ' ἡμᾶς κακῶς ἡ ἐρεῖς, ἀκούση πολλὰ κοῦ ψευδῆ κακά, Liban. 2. 84 δρῶντες ἄττα ἐθελουσι πάσχειν δυναιντ' ἀν ἄττα ἀν οῦκ ἐθελοιεν, Plant. Pseud. 1156 contumeliam si dicus audies, Caecil. 24 audibis male, si male dicis mihi, Ter. Andr 920 si mihi perget quae volt dicere, ea quae non volt audiet. For the form of the condition, cf. (roodwin M. T. 505. θέλοις, by assimilation, ib. 558, as Mimn. 1. 2. Perhaps we should read at Fείπης or Fείποις, to save the F.—Metre : as xviii.

XXIV. Athen. 14, 627 A: Alkaios, for a poet most devoted to the muses, showed himself overfond of war. Hor. 2, 13. 26 et te sonantem plennus aureo | Alcaee, plectro dura nams, | dura fugae mala, dura belli. | utrumque (Sappho and Alc.) sacro depa silentio | mirantur umbrae dicere, sed magis | pugnas et exactos tyrannos densum umeris bibit aure volque; 4. 9. 7 Alcaes nanuces camenae. Alkaios' warlike spirit appears in vii., viii , 22, 28, 29, 31. The last line shows that the poem is more than mere "mulitary mullinery," though the Lesbian noble, with his aristocratic pride and his Aiolian fondness for display, is far removed from the Dorian, who would have accorned to describe his "arms hung up for monuments." There is a bit of the swaggerer about Alkaioa. Bergk inaptly calls the poem a 'fiery summons' to combat. Contrast the impassioned appeals of Tyrtaios and Kallinos, Cf Longfellow. "This is the Arsenal. From floor to ceiling! Like a huge organ, rise the burnished arms."

- 1. μαρμαίρει: cf. N 801 χαλκῷ μαρμαίροντει (Τρῶει). "App: 'in honour of Ares,' not 'by Ares.' Cf. Pind. Ol. 6. 68 πατρί | δορτάν τε κτιση, Xen. Hell. 4. 3. 21 δκέλευσε στεφανουσθαι πάνται τῷ θεῷ, Eur. Hippol. 1425 κόραι κόμαι κεροίνται σω, Theokr. 7. 3 τὰ Δηοί δτειχε Θαλυσία. In vii. we have the form "Αρευι.
- 2. The passage is a reminiscence of A 41 κρατί δ' ἐπ' Δμφίφαλον (λαμπρον) κυνέην θετο τετραφάληρον | ἴπποιριν' δεινόν δὲ λόφος καθύπερθεν ἔνευεν. Cf. O 537 ἴππειαν λόφον.
- 8. Cf. Eur. Andr. 1123 κρεμαστά τεύχη πασσάλων καθαρπάσας. Captured arms were generally suspended on the walls of temples (Ausch. Agam. 579; Eur Baich. 1214, Herakl 695; Hor. 3. 26. 3).
- 4. κνάμίδες = Ιου. κνημίδες. άρκος άρκοσμα, βοήθεια, Hesych. Cf. ήρκεσε θώρηξ Ο 529. Casanbon read έρκος (έρκος βελεων Ε 316, έρκος άκόντων Δ 137). άρκος is not a dialectal form of έρκος. In Frag. 67 Alk. has των χαλινων άρκος. Ισχύρω: cf. κρατερόν βέλος Ε 104.

- 5. Cf. λινοθώρηξ B 529. κούιλαι = κοΓ-ιλαι (cav-us), with F vocalized. The other lines are against reading κόΓιλαι with ω in the basis. κοίιλος, in Mimn. 12. 6, is a 'distracted' form like δμοίιος. Crusius' comparison of such forms as βωμοιοῖσιν = βωμοῖσιν, hymn to Apollo (i.) with musical notes, is not cogent.
- 6. Chalkis in Euboia was famous for its work in metals. Chalkidian swords are alluded to in Aisch. Frag. 356, αὐτδθακτον Εὐβοικὸν ξίφος. ποτήρια Χαλκιδικά were esteemed (C.I.A. 1. 149, Aristoph. Eq. 237). Stephanos of Byz. says the σπάθαι are here called Chalkidian διὰ τὸ χαλκουργεῖα πρῶτον ἐν αὐτοῖς (Χαλκιδεῦσι) ὀφθῆναι. κυπάσσιδες: ὁ κύπασσις λίνου πεποίητο, σμικρὸς χιτωνίσκος, ἄχρι μέσου μηροῦ, Pollux 7. 60. The ττ of the MSS. represents T (sampi; cf. Rob. Epigr. 1. p. 177).
- 7. Fέργον "Aρηος A 734. The 'work' of war may be an attack upon the Athenians, who were contending with the Lesbians for the possession of Sigeion in the Troad. More probably the allusion is to the war waged by the aristocratical party against one of the tyrants, Melanchros or Myrsilos. Cf. Anth. Pal. 9. 184 καὶ ξίφος 'Αλκαίοιο, τὸ πολλάκις αΐμα τυράννων | ἔσπεισεν, πάτρης θέσμια ῥυδμενον.—Metre: each of the two glyconic cola has a free basis or —>. The first colon ends with a syncopated foot, as in the asynartetes of Archilochos. At the end of the second colon the irrational long marks the ritardando before the catalectic trochaic clausula begins. The Greater Alkaic verse was not restricted to warlike songs. It is also sympotic (50, 51).
- **XXV.** Schol. Pind. lsthm. 2. 11 (νῦν δ' ἐφίητι (Terpsichore) τὸ τώργείου φυλάξαι | ἡῆμ' ἀλαθείας ὁδῶν ἄγχιστα βαΐνον, Ϊχρήματα χρήματ' ἀνήρ, δε φᾶ κτεάνων θάμα $\lambda \epsilon \iota \phi \theta \epsilon \iota s$ καὶ φί $\lambda \omega \nu$). Diog. Laert. 1.31. Aristodamos was regarded as one of the Seven Sages. The fragment, whether or not written during Alkaios' exile, expresses the noble's contempt for the rich commoner who, in the course of the sixth century, subverted the power of the aristocracy. For the sentiment cf. Frag. xxix., Hes. W. D. 686 χρήματα γὰρ ψυχὴ πέλεται δειλοῖσι βροτοῖσι, Theogn. 181, 697, 699 πλήθει δ' ἀνθρώπων ἀρετὴ μία γίνεται ήδε, | πλουτείν των δ' άλλων οὐδεν άρ' ήν δφελος, 929 εί μέν γάρ πλουτείς, πολλοί φίλοι, ήν δέ πένηαι, | παῦροι, κοὐκέθ' ομώς αὐτὸς ἀνὴρ ἀγαθός, Pythermos, Pind. Pyth. 3. 54, Plato Rep. 408 B, Hor. 3. 24. 42, Sat. 2. 5. 8, Epist. 1. 1. 52, Michelangelo said 'Men are more than money.' ἀπάλαμνον: Theogn. 481 μυθεῖται δ' ἀπάλαμνα. Quotation more or less direct, and usually of gnomic utterances, appears in Hesiod (from the Cyclic poets); in Solon 20 (Mimnermos);

Theogn. 17, 425; in Sim. (see on xxii.); in Polymnastos; in Pind. (Pyth. 3, 81, 4, 277, 9, 94; Nem. 9, 6; Frag. 216); Bacchyl. ii. 192. Cf. Aisch. Prom. 587; Soph. Antig. 623. Metre: as xxiv.

XXVI. Hephaist. 35. **Atav**: accus. from a stem Alā.. Alkm. 68 apparently has a nom. Alas. Alkaios rarely touches upon the Epic. Unless Aiolic inflected proper nouns in -ενε differently from appellatives, 'Aχίλλεα is an Homericism. For the position of Aias, cf. B 768 ff.; Pind. Nem. 7 27; Soph. Aias, 1341; Skol. xx. Metre: basis + three chornambs + a pherecratic ('Αλκαικόν).

XXVII. Hephaist 34. Cf. Theokr. 17. 36 τῆ μέν (Berenike) Κύπρον έχοισα Διώναι πότνια κούρα | κόλπον ἐς εὐωδη βαδινὰς ἐσεμάξατο χείρας. Stat. Sil. 2. 7. 36 humum per ipsam | primo murmure dulce vagientem | blando Calliope sinu recepit. ροδόκολπον Εύνομίαν Mel. Adesp. xin. Κρόκοι: cf. Κρόκος, a man's name, B. C. H 11. 249. 2. Bergk's Κρίνοι should be Κρίνοι.—Metre: logacedic hexapody.

XXVIII. Athen. 10, 430 s. Cf. Pind. iv. 16, έρχομένοιο: the ending -οιο only here in Lesbian poetry. It may be old Aiolic as well as Epic. ήρος ἐπερχομένου Stes. x.; Theogn. 777; ήρι ἐπερχ., Aristoph. Nubes 311.—Metre: five Aiolic dactyls with basis.

ΧΧΙΧ. Stob. 96. 17 Cf xxv, Tyrt. 10. 8 χρησμοσύνη τ' είκων καὶ στυγερŷ πενίη, Theogn. 384 πενίην μητέρ' άμηχανίης, Hdt. 8. 111 καὶ θεους δυο άχρηστους οὐκ έκλείπειν σφέων τὴν νῆσον, άλλ' αἰεὶ φιλοχωρεῖν, Πενίην τε καὶ 'Αμηχανίην, Bacch. 1. 33 πενία άμαχανος. For the personification, see on Alkm. xxii. Metre: prob. dact. hexam. Since no — — ocours, the dactyls may be cyclic.

XXX. Aristoph. Vespae 1234, schol. ad loc. and ad Thesmoph. 162. A partisan attack on Pittakos, who had been appointed aisymmetes. Υχεται ρόπας (gen): 'its fate hangs in the wavering balance' (έπὶ σμικρᾶς ροπῆς). μέγα κρέτος: Λ 753.—Metre: basis + four Aiolic dactyls.

XXXI. Schol. Pind. Ol. 1. 60 (97). See on Alkm. xxxi. Anton. Liberal. Metam. 36 Τάνταλον δέ, έπεὶ τὸν δρκον ἐψεύσατο, κατέβαλε καὶ ἐπηώρει αὐτῷ ὑπὲρ κεφαλῆς τὸν Σὶπιλον. The λιθος Ταντάλον early became proverbial, even in medicine (Hippokr. de morbis 2, 482 f). Cf. Pind. Isthm. 8. 11. περ: see on Sa. 1. 10.—Metre: as xxx., with which this fragment is to be connected.

XXXII. Schol. Plat. Symp. 217 E. Cf. xi. Imitated by Theokr. 29. 1 οΙνος, & φίλε καϊ, λέγεται και άλάθεα (κάμμε

χρη μεθύοντας άλαθέας εμμεναι. Cf. Hor Sat 1. 4. 89 condita cum verux apent praecorita Liber If άλαθεα – άλαθεια, -εσια has become -εα in Aioh , a phenomenon that is otherwise unattested, unless μασμαι (μασιομαι is analogous. Hoffmann suggests that άλάθεα is neuter plural (Homer άληθέα είπε ν, άγορεθείν). —Metre: three Aiolic flactyls with basis.

**EXXIII. Hephaist. 38. The fragment recalls the tone of the folk song; cf. Sa. xxxii Traces of 'objective' lyric in Alkaios are very rare. Inntated by Hor. 3. 12 miserarum est neque amori dare ludum neque dulci, the only occasion on which the Roman poet used ionics. The Romans were not fond of this measure, either because it proved too difficult or because it did not yield an agreeable result. The poem was composed in strophes consisting of ten feet, without histus or syllaba anceps. Some would arrange in 2 tetram. +1 dim., others 2 dim +3 trim., and still others 2 trim. +1 tetram. But essentially the whole strophe was one long verse. Cf. Bentley on Hor. 3. 12. From the same poem we have the fragments: ἐπετον Κυπρογενήσε παλάμαισιν (60) and τερένας ἄνθος ὁπώρας (61).

XXXIV. Hephaist. 18. A serenade (κῶμος, cf Aristoph. Ekkles. 960). Flach thinks the poem is addressed to Sappho. There is nothing to prove this. Hermesianax, who says (47) Λέσβιος 'Αλκαῖος δὲ πόσους ἀνεδείξατο κώμοις | Σαπφοῦς φορμίζων Ιμερδεντα γάμον, was just the person to twist the fragment out of its original application. λίσσομαι is followed by δεξαι in Pind. viii., and also by the imperative, as in Pind. Ol. 12. 1, Pyth. 1. 71. The anaphora recalls folk song. See on Sa. xxxvi, and cf. Hor. 4. 1. 2 precor precor. Metre: iambic tetraineter.

SAPPHO,

'Sappho,' said Strabo, writing in the age of Augustus, 'is a marvel; in all history you will find no woman who can challenge comparison with her even in the slightest degree.' Of her life we know virtually nothing. She was a contemporary of Alkaios - whether older or younger is uncertain - and she was bern at Eresos in Lesbos of noble parents, Skamandronymos and Kleis. Local forms of her name are Psapha and Psapho. One of her brothers, Larichos, held the high office of cup-bearer in the prytancion at Mytilene. Her husband's name is un

known; her daughter bore the name of the poetess' mother. She lived at Mytilene until she was exited together with Alkaios and other members of the oligarchical faction. Whether she returned to Lesbos, like Alkaios, or died in exile, perhaps in Sicily, cannot be discovered. Romance and containely fill out the picture. Romance makes her seek refuge from the pangs of despised love by the death-leap from the Leukadian cliff—

Where yonder cliff rears ligh its crest in air, White glittering o'er the distant wave, There Sappho, headlong, in a briny grave Entombed with frantic plunge her grief and her despair

The story of Sappho's death, like that of her love for Phaon, to which it is merely a pendant, resolves itself into the thin air of legend. Phaon is a creation of the popular fancy, like Glaukos, the sea god. The ferryman of Aphrodite, he receives from the goddess the gift of a beauty that no woman can resist, but is condemned to remain for ever insensible to passion. If Sapplio, whose poetry with all its art is at times akin to the folksong, did but recount the tale of Phaon, Dichtung, ever mightier than Wahrheit to the Greeks, would associate her, the poetess of love, with him, the object of fruitless love. The Leukadian rock typifies the last act of hopeless passion. Stesichoros, Sapplo's contemporary, sang of the nymph Kalyke, who sought death from the cliff because of unrequited love, but Anakreon (ix.) shows that the leap had become a mere figure for the intoxication of love. Originally associated with explatory sacrifices, the "far projected rock of woe" had at an early time become fixed in popular fancy as the resort of unhappy lovers. Aphrodite supplants Apollo.

Contumely made of Sappho a courtesan. The writers of the middle and the new comedy, misled in part by equivocal expressions (see Frag. vi.), but still more because they were unable to comprehend the free and rich life of noble Arollan women whose honour was unimpeached, and because they confounded the 'emancipation' of women with licence and the noble simplicity of love with the effrontery of the vile, succeeded in fixing upon her a character that pervades all succeeding classical literature. They it is who are ultimately responsible for Chamalleon

the scandal-monger, who set down as sober truth the scurrility of gossip which was fostered by the aspersions of the comic stage. If their vibification defiled the Alexandrian sources from which Ovid drew the materials for his Epistle, this partial excuse for Roman brutalité will not palliate the misconceptions of Lonys' Bilitis at the present day. At least six writers of comedy produced a Samho, not to speak of Plato's and Antiphanes' Phaon and Menander's Leukadia. The problem fascinated these students of manners, of love and intrigue: the poetess of love —what could she be but another Aspasia from across the sea? Athenian women of breeding must follow Perikles' advice (Thuk. 2. 45). Alkaios was called her lover; so too Archilochos, though he died long before the birth of Sappho; so too the freezing beggar Hipponax, and the gay trifler Anakreon, who were children when Sappho was past her prime.

But some of the Greeks, the race in whom morality merges its outlines with the beautiful, were forced to disengage from the fictitious Sappho the poetess who had been called the 'pure' by Alkaios, whose image had been stamped on their coins by her fellow-citizens (a like honour was accorded to Stesichoros, but also, it must be confessed, to Anakreon), and whose house (the μοισόπολος οίκια of Frag. xli.) was the home of girls who came from far and wide to acquire proficiency in music and song.

The only authentic source of a true conception of Sappho's position is the fragments of her poetry, $\beta \alpha i d \mu \ell \nu$, $\delta \lambda \lambda \lambda \delta \delta \delta a$. She gave instruction that would qualify her pupils to appear in festivals sacred to the gods, for, apart from the partheneia, there was no lack of occasions when women's song was esteemed in Greece (cf. Pind. Pyth. 2. 19). It is the relation in which Sappho stood to her pupils that determined the character of her verse. Her pupils were more than mere scholars in music, poetry, the graces of mind and heart; they were bound to her by an affection in which the older felt for the younger a love that is almost masculine in its nature. The Spartan clubs or coteries of women, with their dirac ('beloved,' Alkm. 125), are not so exact or instructive a parallel as the relation between Sokrates and his band of

devoted youths (Max. Tyr. 24). Sappho followed with her songs the life of her girl friends until the day of part

ing came, when she composed their bridal ode,

If the appreciation, by the same sex, of the beauty of man or woman demands the highest degree of purely artistic sensibility, Sappho's passion for her pupils is in one sense the key-note of her artistic nature. We may reject as ill-attested the statement that she herself was 'small and dark,' and therefore not beautiful according to Greek ideas; certain it is, however, that Aiolis was the land of fair women, and that contests of beauty (καλλιστεία) were held in the temple of Hera in Lesboa. Love of the beautiful in nature or in man easily assumes in a poet, and that a woman, the form of passion. The vividness, the tumultuousness of Sappho, her perfect sincerity, renders her for ever to us an aesthetical, a psychological enigma. To interpret her, we need more than the masterkey of the poet: we need the trembling sensitiveness of the Aiolian. Sappho stands alone in the ancient and the modern world for the utter naturalness with which her passion finds graceful and dignified expression. To the sincerity and immediateness of her verbal economy there is no hesitation; as there is no departure from a taste that admits of no grossness or profanation. Her speech is 'mingled with fire,' as Plutarch says, but her utterance never loses its grandeur, sweetness, and delicacy. 'I love delicacy,' she says, 'and for me love has the sun's splendour and beauty.' Narrower in her range than Alkaios, her insight is deeper. The ardour of Alkaios for war, and adventure, and the revel, she concentrates upon a single theme.

> All thoughts, all passions, all delights, Whatever stirs this mortal frame, All are but ministers of Love, And feed his sacred flame.

The centre and periphery of her existence is love. No note of patriotism: Aphrodite alone dwells in Olympos. If Sappho suffers from excess of love, it is because her gift is from the gods, who couple joy with pain. Sappho is thoroughly womanly withal. She is not above jealousy of her rivals, Andromeda and Gorgo. She scorns those who have no share in the roses of Pieria.

Sappho's style is a combination of extremes. couples intensity with grace, vehemence with sweetness; she is distinguished alike by simplicity and elegance, passion and sobriety, lucidity and lepth. She has the opulence of the Aiohan, though she is not overfond of metaphor. Her expression is vigorous, often rapid, but it always preserves its melody. Her very adjectives, one might say with Turgenieff, are a guide to her life she is no less a worshipper of the beauty of the external world than of human loveliness. Sappho's verse-technique is of extraordinary variety, and displays sensitiveness alike to form and sound. Possibly sl.e uses more metres than any other poet. She introduced the Mixo-lydian mood, which was adapted for lament, and perhaps employed in the Adonis-songs. By universal consent she was regarded as the greatest love-poet of Greece. She bore the title of 'The Poetess,' as Homer was 'The Poet,' and Plato called her the 'Tenth Muse.' We hear of nine books of her poems, which were probably arranged according to the metres. Her dialect is the pure Aiolic of Lesbos. In many places she adopts Homeric words and phrases.

- I. D.on. Hal. de comp. verb. 23: cited as an example of the smooth style, which was adopted also by Hesiod, Anakreon, Simonides, Euripides, and Isokrates. The melody and grace of Sappho's poem arise, Dionysios says, from the connection of the words and verses, and from the smoothness of the composition. In this ode Sappho implores Aphrodite to aid her in winning the love of a woman who had requited her affection with coldness.
- 1 ποικιλόθρον: found only here. Pindar uses εδθρονος of Aphr., Isthm. 2. 5 (a more stately but less individual epithet than ποικ.), of Kleio, the Horai at Delphi (cf. Jebb J. H. S. 3. 1. 117), the daughters of Kadmos (the only mortals that have thrones), and άγλαοθρονος, όμοθρονος, χρισοθρονος (Homer); λιπαροθρονος Adesp. xiii. 9, of Justice and Peace. Cf. Aisch. Επ. 806. The Greek does not personify like the modern ("The seat, where love is throned," Twelfth Night) It is possible that the epithet ποικ. is derived from a sculptured work. Though Welcker urged that a throne inlaid with precious metals presupposes too advanced a stage of art for the early sixth century at Mytilene, it is to be remembered

that as early of Homer we hear of stanced and coloured ivory, and facing slabs of marble in various colours. On the chest of Kypsolos gold, ivory, and cedar were used. Pausanias mentions a seated Morpho at Sparta, and the statue by Kanachos (3, 15, 10; 2, 10, 5). See Muller-Wieseler Deukm. alt. Kunst 2. pl. 24, Nos. 257, 258 a; Klein Griech, Vasen p. 136, No 2. Wustemann (R. M. 23, 238) comparing θρόνα ποικιλα X 441, regarded 'Αφρ. ποικ. as 'Αφρ. "Ανθεία. The form ποικιλοφρον' is not Aiolic for θρον'; nor is Swinburne's "Thou of divers-coloured mind" in place here. 'Αφρόδιτά: with Aiolic shortening.

- 2. δολόπλοκα: first used by Sa. Cf. Mel. Adesp. 129 δολοπλόκας Κυπρογενέος; Theogn. 1386; Aphr. is δολόμητις Sim. 43; δολόφρων Eur. J. A. 1301, δόλιος Bacch. ix. 116. λίσσομαι takes, besides the accus. of the person supplicated, the content of the supplication in the direct form (as here) or in the direct form (inf. etc.). The content of the supplication may be represented by a pronoun (β 210).
- 3. δνίαισι: ἀνιάω of the pain of love, Theokr. 2. 23; "Ερως ἀνιηρέ 2. 55. δάμνα: cf. Hes. Theogon. 122 ("Ερος) δαμναται ἐν στήθεσσι νόον. δάμνα is from δάμναμι.
- 4. θύμον after με: the σχήμα καθ' δλον και μέρος as in μ' έρως φρένας άμφεκάλυψεν Γ 442; cf. Sa. viii. 3.
- 5. τυίδ' (λθ' = δεθρ' ελθ' Aristoph. Eq. 559. So εί ποτε . . . ελθετε καί νὸν Soph. O. T. 165 (cf. below, l. 25). In such prayers οὐτως suits the apodosis; here ἀλλά, because of l. 3.
- 6. ά(οισα: aorist în form as ξκλυες (cf. § 185). Both verbs may be aoristic în sense here. Hos. W. D. 9 has κλυθι ιδών άιων τε, cf. ω 48 ήλθε... άγγελιης άιουσα with Λ 603 άκούσας ξκμολεν άιω is used of immediate, physical hearing (cf. Alk. xxviii), whereas κλύω implies intent, obedience to the call: δ 505 τοῦ... ξκλυεν αιδήσαντος. Cf. ὑπακούω ii. 4. So εὐχομένων ἐπακούσατε Mel Adesp. xiii.; Anakr. ii. δ. Cf. Pind Isthm. 6. 42 ὁ δ'. αδδασε ... εί ποτ' ἐμᾶν, ῶ Ζεῦ πάτερ, θιμῶρ θέλων άρᾶν ἄκουσας, Νίν σε, νίν εὐχαῖς ὑπὸ θεσπεσιας λίσσομαι. Aisch. Εππ. 297 κλύει και προσωθεν ῶν θεὸς
- 8. χρύσιον might go with δρα' (χρισανίος 'Αφρ., Soph O. K. 692), but the Adonic belongs to the third colon. In Sa. Frag 84 δεύρο δηλτε Μο σαι, χρυσιον λιποισαι, the adj. seems to be used as here. Cf. Orphic Hymn 40. 14 δρακοντεισισιν ὑποζευξασα χαλινοίς (of Demeter)
- άγον: the imperfect marks the process that culminates in εξίκοντο. The imperfect of άγω is often preferred to the aorist (cf. Thuk., Xen).

10. δκες: ωκός, celer, generally of inherent, as θοός, velox, of actual speed. But cf. Mimn. 12. 9. Contrasted with raxis, ωκός has the goal in view. στρούθος: many animals and birds that have numerous offspring are sacred to Aphrodite. Cf. Hor. 3. 28. 14 quae Condon | fulgentisque tenet Cycladas, et Paphium | iunctis visit oforibus, and 4. 3. 10. περί: the poetical gen. with περί, 'over,' is almost extinct: ε 68 ή δ' αυτού τετάνυστο περί σπείους γλαφυροίο, ημερίς ήθωωσα, ε 130 τον μεν έγων έσαωσα περί τρόπιος βεβαώτα. With Alk. κκκί κείσθαι περ κεφαλας, contrast Archil. υπέρ (53), also in reference to the rock of Tantalos. Eur Troad. 816 is doubtful. Monro, H. G. § 188, 2, thinks the gen. may be akin to the partitive gen. of place,

The idea 'over,' 'above' appears in περιειμι, περιγίγνομαι, περί παντων δ 231, in περροχος Sa. 92 = ὑπειροχος in Hom Cf. A.k. iv 6, xxiv. 4. In the allied Thessalian dialect περ = ὑπερ in ὑνεθεικε περ τοῦ παιδος (ἀνεθηκε περὶ του π) S. G. D-1 346, περ γὰς τὰσδε ἀριστευων Roborts, Εριστ. 1 237. (ἀμύνομαι περι Thuk. 2. 39. 2.) In the orators περι and ὑπερ often interchange, but the syntactical substitution does not reproduce a common original form. Skt. updri is ὑπερ; pdri=περί is not to be derived from updri.

μελαίνας: see on Alkm. xxi. 3. After the Hom. epithet we have an Homeric reminiscence (ἐπιδινηθέντε τιναξάσθην πτερά πυκνά β 151).

- 11. πύκνα πτέρα · Λ 454, Ψ 879, densis alis Verg. Georg. 1. 382. δίννεντες · from *δίν Επμ. Attic δίνέω. ἀράνω αίθερος: α bold case of synizesis. Hothmann writes ἀρανδίθερος Cf. T 351 οὐρανοῦ . . . δι' αιθέρος. Pindar has the masc. αίθήρ in two Dorian, the Hom. femin. in two Aiolian odes.
- 13. αίψα δ' ίκουτο Σ 532; cf. Ζ 514 ταχέες δὲ πόδες φέρου. αίψα δ' έπειτα | . . . έτετμεν. έξ of the attainment of the goal.
- 14. φιλομμειδής 'Αφρ. Γ 424, ήδθ γελοιήσασα φίλομ. 'Αφρ. Ημππ 4. 49, έφιμερτ $\hat{\varphi}$ δὲ προσώπ $\hat{\varphi}$ aiel μειδιάει Hymn 10. 2, Erycina ridens Hor. 1. 2. 33.
- 15 Cf. Theokr. 1. 77 ήνθ' Έρμης πράτιστος dπ' ἄρεος, εἶπε δέ Δάφνι, | τίς τυ κατατρύχει, τίνος, ώγαθέ, τόσσον ἐράσαι; δηὖτε: see on Alkm. xiii.
- 17 κάττι: ι is pronounced as y with the foll. vowel. See on Anakr. viu.
- 18-19. Heldw | $\lambda a is$ $\delta \gamma \eta \nu$ és sav Seidler ($\mu a is$ Bergk), $\pi \epsilon_i \theta \omega$ | $\mu a i$ so δ (soi) $\delta \gamma \eta \nu$ Blass. The active $\mu \delta \omega$ does not occur elsewhere ($\mu \delta \omega \mu a i$ Sa. 23, $\mu a i \delta \mu \epsilon \nu o s$ Alk. xxx.). Blass' $\sigma(\omega)$ is horsh since sav follows. The word-breaking in $\pi \epsilon i \theta \omega \mu a i$, though elsewhere unknown in the second pentapody, might be defended by the elision in Catullus 11. 22, Hor. 2. 2. 18, 16. 34, 4. 2. 22. On Pentapo, see Ityk v.

- **20.** $\Psi \acute{a}\pi \acute{\phi}$ may stand either for $\Psi \acute{a}\pi \acute{\phi}\alpha$ (so 59, $\Sigma \acute{a}\pi \acute{\phi}\alpha$ Alk. xiii.), or for $\Psi \acute{a}\pi \acute{\phi}\alpha$; cf. $\Gamma \iota \acute{\rho}\iota \nu \iota \alpha = \Gamma \iota \iota \rho \iota \nu \iota \alpha$. On coins of Mytilene we find $\Sigma \acute{a}\pi \acute{\phi} \acute{\omega}$, $\Sigma \acute{a}\phi \acute{\phi} \acute{\omega}$, $\Psi \acute{a}\pi \acute{\phi} \acute{\omega}$, in Cretan $\Psi \acute{\sigma} \acute{a}\phi \acute{\omega}$, etc. The word is a certain case of the otherwise disputed change of ψ and σ ($\psi \acute{a}\mu \acute{a}\theta \acute{\sigma}$ s, 'A $\mu \acute{a}\theta \acute{\phi}$ s, d $\mu \acute{a}\theta \acute{\sigma}$ s). $\pi \acute{\sigma} \acute{a}\pi \acute{\phi} \acute{\omega}$ list its π by dissimilation because of $\pi \acute{\phi}$. For the use of her own name, cf. Catull. 51. 13.
- 21. With exquisite delicacy Sappho puts into the mouth of the Queen of Love the wishes of Ler own heart. Love's pain is known without the telling (f Theokr. 6. 17 καὶ φείνγει φιλέοντα καὶ οἱ φιλέοντα διώκει, 11 75 τὶ τὸν φεύγοντα διώκεις; Hiller thought there was a proverb νήπιος δε φιλέοντα φυγών φεύγοντα διώκει. Cf. Kallun. epigr. 33 5, Hor. Sat. 1. 2. 108, Ter. Eun. 4. 7. 43, "They file from me, that sometime did me seek," Wyatt.
- 22. With the repetition of al and ταχέωι, cf. that of olsum in Hor. 2. 16, Catull. 51. άλλά (Goodwin M. T. 512) emphasizes more vigorously than δέ the opposition of the apodosis to the protasis. So A 32, Θ 154, Soph. Frag. 854 εἰ σῶμα δοῦλον, ἀλλ' ὁ νοῦς ἐλεύθερος, Demarch. 2. 15 εἰ μὴ πάντα, ἀλλὰ πολλά γε ἴστε; cf. εἰ—αι certe.
- 28. The φιλήματα follow the φιλότας. φιλέω has replaced the Hom. κύσω.
- **24.** Blomfield's $\ell\theta\ell\lambda\omega\sigma\sigma\nu$ was strenuously defended by Welcker, R. M. 11. 266, who held that the subject of $\phi\iota\lambda\eta\sigma\epsilon\iota$ was a man. No Ms. whose readings were known before 1892 settled the dispute. Now Piccolomini's VL show $\ell\theta\ell\lambda\nu\sigma\sigma$ (Hermes 27).
- 27. lμμέρρα lμείρει, from "lσμερ-ιω. τέλεσον: metrical convenience dictates the choice of the σ or the σσ form τέλεσσαι is Epic and Aiolic.
- 28. σύμμαχος: cf. Ovid Am. 1. 9. 1 militat omnis amans, et habet sua castra Cupido.—Metre: logacedic (three Lesser Sapphies and an Adonic).
- II. Longinos de sublim. 10: the sublime appears in the selection of the most striking circumstances and in the power of combining them into one animate whole. After citing the ode, Long. says: 'Are you not astonished how at the same time her soul, body, ears, tongue, sight, colour, all vanish and disappear as completely as if they were not her own? She experiences contradictory sensations—at one and the same moment she freezes, burns, raves, reasons; so that it is not a single passion that is here set forth, but a congress of passions.' The ode is a pathological picture of the tumul-

thous passion experienced by Sapplio in the presence of a woman she loves (της ερωμένης επιφανείσης Plut, Amator, 18, p. 763 a). It is not an expression of jealousy. It remains to this day the undying type of the passion of love that consumes the body. Sappho never describes woman's beauty: she shows only its effect as Homer shows the effect of Helen's loveliness.

The poors was translated by Catallus (51) with additions, omissions, and other modifications. The fourth stands is original with the Latin poet.

Hie mi par eme il o videtur. Alle, ni fue est, superare divos, I qui sedone adversus identidem te especial et aud t dulce ridoatem, misero quod amnis l'eripat sensus mini nom si aud ti. Ersimi, adopetti, nitri est super mi - la qua sed corpet, traus sub artus damma demanut, sondu suopte tintinant aures gemina teguntur i lumina nocte.

Imitations are frequent: Theoke 2, 106 ff. πασα μέν έψυχθην χώνος πλέον, έν δε μετωπφ Ιδρώς μευ κοχυδεσκεν Ισον νοτιαισιν έερσαις, οιδέ τι φωνάσαι δινάμαν, ούδ' δσσον εν θπνω | κνιζεύνται φωνεύντα φίλαν ποτί ματέρα τέκνα άλλ' έπάγην δαγίδι καλόν χροα πάντοθεν ίσα. So Apoll Rhod Argon, 3. 962 tf εκ δ' άρα οι κραδιη στηθεων πέσεν, δμματα δ' αστως | θχλυσαν: θερμόν δέ παρηίδας είλεν έρευθος. γούνατα δ' ουτ όπισω ουτε προπαρούθεν άειραι έσθενεν, άλλ' ύπένερθε πάγη πόδας. Lucr 3, 152 ff transferred to fear the symptoms of love (cf. Eppis Epwii Soph. Aias 693): verum ubi vementi majis est commida meta mens, I consentire airmam totam per membra videncis sudoresque ita pal ocemque existere toto! corpore et infringi linguam vocemque aborirs, caligare ocidos, sonere auris, succidere artus. Cf. also Valerius Aedituus in Gellius 19. 9, Raeme, 'Phedre' 1 3, Je le ris, je rougis, je palis à sa rue, | Un trouble s'eleva dans mon âme éperdue, | Mex year ne royatent plus, je ne pourats parler, | Je sentis tout mon corps et transur et brûler. Euripides would seem to have had the ode in mind when he describes the passion of Phaidra in the Happolytos. In his Life of Demetrios 38, Plutarch borrows from Sapplio the description of Antiochos' love for Stratonike (cf. Lucian Syria dea 17) In words that recall Sappho's sensations at the sight of human beauty, Plato in the Phaulros 251 A describes the effect of divine Leagty upon him who has been recently initiated and has thus become the spectutor of the glories of the other world: πρώτον μεν έφριζε... ιδώντα δε αύτω, οίον έκ της φρικής, μεταβολή τε καί ίδρως και θερμότης άπθης λαμβάνει. We may also con pare, though the intent and situation are radically different, a passage (§ 13) in the temptation of Buildha by the Duttaro (daughters); 'For if with this temptation they draw pear an ascetic or Brahmin whose heart is not free from desire, then

his heart will break, or madness and frenzy will seize upon him, or, as a green reed that has been cut dries up, is parched, withers away, so will be dry up, become parched, and wither away? The Modern Greek poet Soutsos in his Badaros has imitated this ode of Sappho.

- 1. loos θέοισιν: cf. Eur. El. 67 έγω σ' loor θεοίσιν ηγοίμαι φίλον, Hek. 356, sum deus Plaut. Curc. 167.
- 2. δστις: the demonstrative antecedent κήνος is shown to be indefinite by the use of δστις, which, itself generic and qualitative ('such an one as'), does not need the support of the generic subjunctive; Goodwin M. T. 534. Cf. quisquis with indic. κήνος is therefore not a rival of Sappho, but a creation of her fancy, perhaps the man who may win her lovely scholar. Cf. Eur. Hippol 943 τονδ', δστις κ.τ.λ., talis vir qui. The reference is often to a definite antecedent with causal force. δστις defines or explains (see Herm. pref. to Soph. O. T.). κείνος . . . δστις as ούτος . . . δστις β 124 (—τοιούτος οίος), Eur. Alk. 76, 620. Cf. δς followed by δστις Anakr. 94. Homer has after κείνος δς the generic indic. (ξ 156) or the generic subj. (I 312). The generic condition has the ordinary form (without κεν) in Sa. 12 δττινας γάρ εὐ θέω, κήνοι με συννονται.

A.olic has not here, like Ionic in places, displaced the simple by the compound relative. Hdt. 6. 47 mm emode rawme, nris, Brehtel Ion. Inschr 240. 48 yme, nris he Kakpados, Thuk. 6. 8 Bahov, comes wie èfa me nodeus êoni, witch is due to all lonic model, Antiochos of Syrneuso. Of the displacement in ef once for èf ob, and onore for one in Findar.

- 3 φωνείσας: from φώνημι.
- 4. Cf. dulce redentem Lalagen amabo, | dulce loquentem Hor. 1. 22. 23, εθλαλον Ἡλιοδωραν Anth. Pal. 5. 155, είδαιμων ὁ βλέπων σε τρισολβιος βστις άκουει ἡμιθεος δ' ὁ φιλών. άθάνατος δ' ὁ γαμών ib. 5. 94. ὑπακούει · attente et cum silentro andst (Weiske). Βο ἐπακούσω Theokr 11. 78; cf Lucian .1mor. 46 άλλ' ἐμοὶ μὲν βιος είη διηνεκής οὐτος, ἀπαντικρύ τοῦ φίλου καθεζεσθαι, καὶ πλησίον ἡδύ λαλούντος άκουειν, ib. 53.
- 5. Cf. δακρυδεν γελάσασα Z 484 With γελαίσας supply αίσθανεται from δπακουει Cf. ι 167, Aisch. Prom. 21. The zeugma is different in Catall. τό ί.ε το μου φωνείν και Ιμεροεν γελάν. Ahrens conj. το δη μαν.
- 6. καρδίαν έν στήθεσι: 80 κραδίη έν στήθεσαιν δ 548. ἐπτόασεν: gnomic aorist. Cf. χ 298 φρένες έπτοληθεν, Eur. Ι. Α. 587 έρωτι έπτοαθης, Apoll. Rhod, 1 1232 της δὲ φρένας επτολησεν Κιπρις Also of fear, Aisch. Prom. 856. Mimn 5. 2 has πτοιώμαι δ' εσορων άνθος όμηλικίης. Robortello conj. στήθεσ' έπεπτοασεν. Dion. Hal. praises the euphony of

Sappho's style in its treatment of vowels and consonants. It will be noted that each word in this line ends with r.

- 7. Of the numerous conjectures, that of Ahrens requires only a slight change, and is here adopted. Hermann, Seidler, Blass in γaρ είσιδω. Bergk's εδιδον is incorrect. βροχέως: συντόμων. Αλολείκ Heaveh., from this passage. Some take the adverb with F.δω, others with the last clause. Love, like Fancy, is "engender'd in the eyes, with gazing fed"; amor, it lacrima ab ocules oritur, in pectus cadit, Publ. Syrus 40. Fick suggests βρόχεσε 'throat' (gen. of source) and Westpl al supplied in Catull. v. 8 guiture vocis (cf. vox fancibus h test) βρόχον is unattested in this meaning, but might be inferred from δ 222, μ 240. is with subj. δναν is rare; cf. Hdt. 1.132, 4.172 (without έν).—8. etca (Dor. Phok. είκω): κ-νέσμας shows the weak form of the root. The radical in †κω is different.
- Féaye: whether Sa. said FéFaye is uncertain. Cf. torpebat vox appretusque Livy i. 25. Note the chain at the verse end.
- 21. Cf. Archil. 103 rolos γάρ φιλότητος έρως ὑπό καρδίην ελυσθείς | πολλήν κατ' άχλὸν όμμάτων έχευεν | κλέψας εκ στηθεων άπαλάς φρένας, Ernst Schulze Aber wenn du nah qekommen | Kann ich doch dich mimmer sehn, | Weil vor Freud' und Schmerz und Zagen | Mir die Augen übergehn. Ιπιρρόμβεισι: only here, Hesych has ρομβος ψόφος, ήχος. Hence not vertigine aures rotantur! (Neue). Cf. Anth. Pal. 5, 212, alei μοι δίνει μὲν ἐν οδασιν ήχος Έρωτος. Ringing in the ears was generally regarded as a sign to a lover that his absent mistress was thinking of him (Ellis on Catall. 51, 11). Bergk conj. ἐπιβρομείσι, because of Apoll. Rhod. 4, 908 ἐπιβρομέωνται ἀκουαί. Others ἐπιβομβεθσιν (εβομβει τὰ ὧτα Lucian, Dial. Meretr. 9, 2).
- 13. ἀ δέ μ' ίδρως: ἰδρώτ is said to be fem in Aiolic (Anecd. Ox. 1. 208. 13), and the statement is probably derived from this passage. Bergk's μιδρωτ is impossible as F (*σΓιδρωτ stator) does not become μ. If μ' is correct, cf. μ(α) Z 165, Sa. i. 20, and Mimn. 5. I αὐτικα μοι κατὰ μὲν χροιὴν ῥεει ἄσπετος ἰδρώς. If ἰδρώς retained its F, μ' may be a stop gap. The article is singular from the Attic point of view Ahrens' καδ δέ μ' is objectionable because of κακχέτται. Cf. Prop. 3. 22. 12.
- 14. παίσαν = δλην; cf. Theokr. 2. 106. ἄγρα: ἀγρέω is Arolic and Ionic (Archil. 4. 3); cf. ἐφαγγρένθειν (ἐφαιροῦνται) in Thessalian. It is not a by form of alρέω but derived from άγρα. χλωροτέρα: cf. Longos Pastor. 1. 17 χλωρότερον τὸ πρόσωπον ῆν πὸας θερινῆς, so Κ 376 χλωρὸς ὑπαὶ δειους. Cf. the use of ξηρός. George Eliot has "withered paleness."

- ἐπιδεύην = ἐπιδεύεσθαι, only here. Herm. conj. ἐπιδείης.
 Longinos καγε παρ' όλιγον τεθνηκεν. The phrase is μικροῦ δέω, not όλίγου δέω.
- 16. άλλα: άλλος from *άλιος = ήλός Ο 128. ήλες φρένας β 243 is a fuller form. In Ψ 698 for άλλο φρονέοντα Fick writes άλλο. The words that follow in Longinos: παντόλματον έπει και πένητα (before οὐ θανμαζεις) have been taken by some as Sappho's, though no satisfactory sense has ever been extracted from them. Probably they are a part of Longinos' statement. Hersel Philol. 133. 535 emends to πῶν τὸ ἀσμάτιον ἐπείπον Γνα και σὸ θανμάζοις, Müller Berl. Phil. Wochenschr. 1890, p. 1066 πῶν ⟨τὸ⟩ ποιημάτιον ἐπείτα και ⟨τὴν⟩ ποιητρίαν, Bergk suggested ἐπείπον' είτα οὐ θανμάζεις.
- III. Eust. R. 729. 20, Cramer Anecd. Par. 3, 233, 31.— 1. Cf. θ 555 ώς δ' δτ' έν ούρανψ δστρα φαεινήν άμφι σελήνην φαίνετ' άριπρεπέα, Χ 28, 317, Pind. Isthm. 4. ·24 'Αωσφόρος θαητός ώς αστροις έν άλλοις, Milton Lycidas 168, Petron. 89 iam plena Phoebe candulum extulerat iubar | minora ducens ostra radianti face. - 2. dy (Bergk aly') may stand if we picture the moon obscured for a moment by fleeting clouds. - 8. whiθοισα: Σ 484 σελήνην πλήθουσαν. For μάλιστα Ahrens suggested κάλιστα.—4. Neue supplied έπὶ παΐσαν from Θ 1 ἡώς μέν κροκόπεπλος εκίδυατο πάσαν έπ' alar (cf. Eur. Ion 83 ήλιος ήδη λάμπει κατά γήν, | άστρα δὲ φεύγει πθρ τόδ' άπ' αἰθέρος). This suits the usual intransitive use of hduww. The object of the transitive verb must have an inherent radiance of its own. If pir in 1, 1 indicates a comparison of the moon with some Lesbian beauty, the parallel in Hor. 1. 12, 45 is the more apposite: mical inter omnes | Iulium sidus velut inter ignes | luna minores. So Hes. Frag. 83. 4 Θηρώ τ' εὐειδή, Ικέλην φάσσει σελήνηι, Wotton Enzabeth of Bohemia, "You meaner beauties of the night, | Which poorly satisfy our eyes | More by your number than your light, | You common people of the skies, | What are you, when the Moon shall rise?" Milton's "At whose sight all the stars | Hide their dimmished heads." See on Alkm. iv. 41 and cf. Bacch, iv 29. Sappho called the moon doyupia in this poem (Julian Epist. 19).
- IV. Hermog. περί ίδεων 2. 4 (Rhet. Gr. 3. 315 Walz).—
 1 Neue deleted όδωρ as a gloss and took ψύχρον κελ. ψυχρός κέλαδος Sa. seems to have in mind ρ 209 κατά δὲ ψυχρόν ρέεν όδωρ | ὑψοθεν ἐκ πέτρης. 2. ὁψοθεν is suggested by Theokr. 1. 8 καταλείβεται ὑψοθεν όδωρ, cf. v 33 ψυχρόν ἰδωρ τουτεῖ καταλείβεται. ἡρέμα might be supplied from Lucian Philop. 3 τό τε όδωρ ήρ. κελαρύζον τὰι ψυχὰι καταθέλξειε. κελάδα of water Z 576.— 4. καταρρεί: κατά for κατ is objectionable since in no poem.

that is certainly Sapphie do we find the full form of the prep. (xix., xxxv. are doubtful). The suspicious contraction in be Gerstenhauer thinks is borrowed from Ionic. It occurs in Erm. u. Ahrens began a pentapody with κώμα καρρέει. κατάγρει (Bergk, Meister) demands an object. Hom. has κώμα καλοψεν σ 201. Bergk thought Sappho was describing the garden of the nymphs, a subject that Demetrios de eloc. 132 says was a favourite with her. See on Ibyk. i. and cf. Theokr. 7. 136 τὰ δ' έγγυθεν Ιεράν Γδωρ Νυμφάν έξ ἄντρο.ο κατειβομενον κελάρ ζε. With the fragment, cf. [Plato] 25: ύψικομον παρά τάνδε καθίζεο φωνήεσσαν | φρισσούσαν πι κνοίς κώνον ύπο ζεφυρούς, Ικαί σοι καχλάζουσιν έμοις παρά νάμασι συρίγξ θέλ γομένω σταξει κώμα κατά βλεφάρων, Soph Phil. 18 έν θέρει δ' ύπνον | δι' άμφιτρήτος αύλίου πέμπει πνοή, Propert. 5. 4. 4 multaque nativis obstrepit arbor aguis, Hor. Epod. 2, 27 fontesque lymphis obstrement manantibus, | somnos quod invitet leves, Verg. Georg. 2, 470 mollesque sub arbore somni.

V. Athen 11 463 E. A kletic hymn with which Frag. 6: ή σε Κυπρος και Πάφος ή Πανορμος (cf. Alkm. 21 Κύπρον Ιμερτάν λιποίσα και Πάφον περιρρισαν, Hor. 1, 19, 10, 30, 2), seems to be connected. As Hebe pours out nectar to the gods (vertap ξοινοχόει* τοι δέ χρυσέοις δεπαεσσω | δειδέχατ' άλληλους Δ 3), 80 Kypris is invited to leave her favourite abodes and come to pour out love's nectar. The song of the poet is vertap xittor, Pind. Ol 7, 7; cf. Univous olvoxocia Dionys. Chal 4, 1. Bergh thought there was a reference here to Lanchos, Sapphos brother, who was cup bearer in Mytilene. This would be out of place. Calcut: 'joy' (Volger 'flowers'); Ahrens conj. Balteron. Since the nectar is figurative, or apeneryperor recalls εθαλεί συνέμειξε τύχα Pind. Pyth. 9, 72. Cf σίκτφ συγκεκραμένην Soph Aias 895. After v. 4 Athen, adds τούτοις τοις éraspois epois re kal gois, whence Kalbel extracts the verse ταισδε ταίσ' έμαισι κάλαισ' έταιραις.

VI. Athen. 13. 751 p. quoted to show that freehorn women and mardens call their associates and friends εταίραι. Cf. Frag 31 Λάτω και Νιόβα μαλα μέν φίλαι ήσαν έταιραι. Το avoid the short dat. form Hoffmann reads έμαις (accus.) τέρτοντα. See on Alk, xvi. 3.

VII. Schol. Pind. Pyth. 1. 6 (εδδει δ' ἀνὰ σκάπτφ Διὸς αἰετὸς, ἀκειαν πτέριτγ' ἀμφοτέρωθεν χαλάξαις). Fear produces the same result in the case of doves that music does in the case of Pindar's eagle. Cf. Ψ 579 σὺν δὲ πτέρα πυκνά λιασθεν' | ὼκὸς δ' ἐκ μελέων θυμὸς πτάτο. ψαῦκρος: 'swift' (Fick); terror made them eager to βy but paralysed their wings.

VIII. Arist Rhet 1 9 20 (1367 a 7) 'for shameful things we are ashamed of when we say them, do, or intend to do them' άτπερ και Σαπφω πεπισκέν επώτος τις Αλκαμί "θελω τι Εικην, αλλά με κωλικι α δως Νο. ΧΙΙ ται δ. δητες' εξο

This passage has been to terrested in vice, as wars. (1) The hise quotest In in A Kana in just of an A.Kan at us on Beam to fairm and a premoved arriver and conterved in an anothern poets by happy a higher on, a Byzartire or ir fregitat r on Aristotic (file P = 1 /re =) navn whether A.kur w was to I we with some manager or whether it was some one else. at at 5 rate 5 , 4 to composed a decrease in which the Liver mays to the onject of his live from me etc. At a forth ha Carb to lack and for the from hemory that the words about a forcing Supplement of the Libert in Aristotle we cannot, it is true infer either Lat Arkelan was not one of the demant's person to in Esq ph. a utalogue or hast bean to etc as not a get mental research for poste passen. In this are to see how beginness explanation and be derived from Aristotic to be there existed some tradition in its favour. I believe therefore that there is etc. in by Sappho. If Comparett, Some a know the Mas of deast car of course 2. 4) if Horsees agreed total in dialogue form (3.9) may be founded on At the motion of the text of Aristotic is a rough, and enterror row Akenou should be omitted. This procedure assumed to classify of the current transfer about the leve of A kare for Saffice, and aims at making Aristotica works so are with the trith. It is objectionable because it may have as fed the critical immediate jurpose to acquiesce in the goss pof the say, or in order tradit, in Forthermore, the A know ments ned may be the Albans of Englished the which Aristile processed enter. Comparett, deletes Assume at I tends row of West Burn det Home with 184, 2 p. 2 (1) The part A cates which tradition regarded as Supples born a board expresses his passed for has leadern courtry woman. This was the view of Bernk who regarded t a line bedso re etc an in over the finally a lacoust pertispely with an anacrusts, and associated with it a in provery sitts high and in foreign season peaking one for Sampon No. 2012. The late two extra localism don't scur in conjucte is in too remains fitte Softh a states I make professed to such answer a feet as _____ if we can be to copt a least a program to twee notice with the total total of the profess to any 1 To exchange of rateral polantes Sallo una ette Alice Manza, Alkits the Laurer bigger with a root of ar a ringer attitues one an next discoler the restances. I must be there from the most are secured at a passe of r. The exclusive section at the land to the fire event of probably rocken from which is the story of this passion is been the fitters in any agent, who a led Archibation, Hipponex, and Atakreon (14 of Sa. 2) Saplan levens, Well Ker (A! Sch. 4, 7, cf. 1-11.) was med as to think that the line Schar To etc. may have been fabruated and a flet to make ctr. in rate to connect Suprison poem. The words of Supriso, he to sught, were a lat of bayyou a teacon g for the benefit of her pupils.

Sigho xxviii, has been supposed to be an answer to Alkana, whose proposal of n i rage she declined on the score of difference in years. Two works of art have been thought to prove the corrections of the trobition of Alkanas' love. I A vase from Agricultum of the fifth certain, town in Munch, representing Alkanas with bowed head as he say Sappho (Baune ester Dealm No. 1607). 2. An archanterm cotta relief from Melos, now in the British Museum

(Overbeck Plastik*, 1–163). Overbeck refused to believe that the anecdotes about literary personages were reproduced on works of art in early times (the relief dates 540-500 B.C.), and thought that we have here one of the genre scenes which appear on the reliefs of Melos together with mythological subjects. The names are not given as on the Munich vase. Welcker and Jahn regarded the figures as those of Sappho and Alkaios. Comparetti (Saffo nelle antiche rappresentanze vascolari in Museo staliano 2, 40-80) concludes that the representations on vase and relief are those of the Lesbian singers as poets, not as lovers, and that Alkaios is pictured as offering his respect and admiration to his Lesbian compatriot as the lofty ideal of poetry.

- 3. The eye is the seat of shame, as it is the seat of fear (Soph. Aias 140) and security (Pind. Pyth. 2. 20). Cf. Hymn 5. 214 (from Sa.*), Aisch. Prom. 134 θεμερῶπιν αἰδῶ, Theogn. 85, Eur. Frag. 457, Aristoph. Vespae 447, Eur. I. A. [1090], Theokr. 17. 69. He cannot gaze ὁρθαῖς κόραις, lumine recto. Cf. Eur. Hek. 970-972.—4. If τῶ δικαίω is too harsh, I prefer δικαίως either 'straight-forwardly' or from δικαίωμι ('δικαίως) 'about that which thou deemest fitting.' Metre: Alkaic strophe.
- IX. Athen. 13. 564 D. Theokr. 18. 37 ώς Έλένα, τᾶς πάντες ἐπ' δμμασιν ἴμεροὶ ἐντι τε perhaps a recollection of this fragment, which is not to be restored with certainty. There is no need to take ἐπὶ after the verb (the terminus of a definite purpose). V. 2 is an Alkaic hendecasyllable. As the fourth verse of the strophe Kaibel suggests στᾶθι καὶ ἄντα φίλος φίλα μοι.
- X. Dio Chrys. Or. 37. Cf. μ 212 και που τῶνδε μνήσεσθαι δίω. For the sentiment cf. Mel. Adesp. 53 (Sappho?), εγω φᾶμι ἰσπλοκαμων Μοίσαν εδ λαχείν, Swinburne, 'Anactoria,' 'I Sappho shall be one . . . with all high things for ever." Alkm. 118, speaks of his fame reaching to foreign peoples. Cf. θ 580, Pindar xiv., Theogn. 251, Theokr. 7. 93, 12. 11, Verg. Ecl. 10. 33, Hor. 1. 1. 29, 2. 20, 3. 30. 6 non omnis moriar, Ovid Am. 1. 15. 41 ergo etiam cum me supremus adederit ignis, | vivam, parsque mei multa superstes erit, Metam. 15. 875 parte tamen meliore mei super alta perennis | astra ferar, nomenque erit indelebile nostrum . . . perque omnia saecula fama, | si quid habent veri ratum praesagia, vivam. Cf. Shakespeare's Sonnets 54, 63, 81, 107, Dante's 'sacred' poem al quale han posto mano e cielo e terra, Johnson's remark to Goldsmith in the Poet's Corner in Westminster

Abbey, forsitan et nostrum nomen miscebitur istis, Manzoni's song in 'Cinque Maggio' che torse non morra, Keats. "I think I shall be among the English poets after my death"—Metre: four dactyls (if dμμέων is not a dissyllable) with—as basis.

XI. Hephaist. 25. "I loved thee—Atthis, of old time, once—long since in old time overpast," Swinburne, 'On the Chiffs.' Cf. xv. -Metre: as x.

XII. Plut. Erot. 5, schol. Pind Pyth. 2. 42, Max. Tyr. 24. 9. Plut. says αχαρις η οδπω γαμων έχουσα ωραν. Composed after Atthis had deserted Sappho for Andromeda Terent. Maur. 2154 says cords quando fusse sits cantle Atthida | parvam, florea virginatas sua cum foret. Cf. Theokr. 5. 35 37, Goethe Rom. Elegisen 8—Metre: as x.

XIII. Max. Tyr. 24. 9. Cf. ε 368 ώς δ' ανεμος . . . θημώνα τιναξη. Love is a storm-wind, Ibyk. i. 8. – Metre: as x. with — as basis.

XIV. Galen Protrept, 8. If the fragment belongs among the Epithalamia, it may be that an ill favoured bridegroom points the moral -1. Sorov tony: view tenus; cf. boor doken Soph. O. T. 1191, 5000 another Thuk. 1. 2, 5000 yevestata Xen. Anab. 4. 8. 12; Goodwin M T. 759. The phrase = καθ' δσον lociv fort. -2. nal with both dyafor and rakes because the ideas stand in mutual relation So Z 476 δότε δη και τόνδε γενέσθαι | παϊδ' έμων, ώς και έγώ περ, άριπρεπέα Τρώεσσιν, Plato Euthyphro 6 A vur of v el kal ool rabra Eurookei . . . avaykn δη . . . και ήμεν ξυγχωρείν. Sappho's words are equivalent to δε δε και άγαθος έστιν, εκείνος και καλός έσται. Perhaps Theogn. 933 4 18 by Solon: παιροις άνθρώπων άρετη και κάλλος όπηδεί: δλβιος, δε το των αμφοτέρων έλαχεν. "How near to good is what is fair !", Ben Jonson Wealth follows beauty in the acale of blessings in skol. vi. Metre: as x, with - in the basis,

XV. Schol. Soph. Et. 149: the nightingale is called Διδε άγγελος because it is the harbinger of spring. Cf. τ 518 ώς δ' δτε Πανδαρέου κούρη χλωρητε ἀηδών | καλον ἀείδησιν έαρος νέον Ισταμένοιο κ τ λ., Aristoph Aves 682 ἀλλ', ῶ καλλιμόαν κρέκουσ' | αλον φθέγμασιν ηρινοῖς after the apostrophe to the nightingale, Sim. xxxiii , Ben Jonson, 'The Sad Shepherd,' 'The dear good angel of the pring! The nightingale.' The swallow, also the harbinger of spring (Stes. ix , Folk-Song xxii.), often has the same epithets as the nightingale. Metre: as x. with — — as basis.

XVI. Hephaist 40. Attributed to Sappho -1. Sabre : see on Alkin xiii. Auguleans of modes Archil. 85, of tows Hes. Theogon, 911, FOLK-SONGS XXV Sover Epus me dovel Aristoph. Ekktes 954, νόον έρωτι δονευμένος Mosch, 5, 5, δονέουσι μέριμναι Bacch 1, 41 2. γλυκύπικρου . cf Theogn. 1353 πικρος καί γλυκυς έστι και άρπαλέος και απηνης, δφρα τέλειος έη νέοισιν έρως κ.τ λ., γλ. "Ερως Anth. Pal. 5, 134, γλικυδακρυς ib. 12, 167, πικρος Epus Plato; (dea) quae dulcem curis miscet amaritiem Catull 68, 18, Indeium mater saeva Cupidinum Hor. 4, 1, 4; "Surely most bitter of all sweet things thou art, | And sweetest thou of all things bitter, love," Swinburne, 'Bothwell,' 1.1, O Lieb wie bist Du bitter, O Luch wie bist Du suss, Scheffel. Sa. called Eros dλγεσιδωρος. The comparison of love with a nettle is common, e g. Bacch, ix. 8. оржегоу · perhaps Aiol, for the weak form *aρπετόν. Attic έρπετον may be due to fo.k-etymology from $\xi \rho \pi \omega$, or the initial a was assumilated to the ϵ . It is uncertain whether Sa used the word in the etymological sense or whether it meant any animal (δ 418, σ 130, Pind. ix. 2, Soph. Phil. 1207). Sem. 13 used it of the beetle. Ahrens took it as 'rapacious beast' whether from apraçu (cf. aprevέρωτα Aloλεîs, Hesych.) or from έρπω Niket, Eug Dros. et Char. 2. 217 has Έρως ο πικρός, ο δρακοντώδης γονος.—Metre: basis $\sim = +$ three dactyls.

XVII. Hephaist. 25. Andromeda, Sappho's rival, is mentioned in 58 · έχει μεν 'Ανδρ. καλαν άμοιβαν, and referred to in xxvi. Max. Tyr. 24. 8 shows that the frag. is Sapphic.—Metre as xvi. (basis — =).

XVIII. Athen. 10. 425 c (2. 39 A) - vv 1 2; 11. 475 A. Macrob, Nat, 5, 21 6 vv. 3 5. From an epithalamium with a mythological subject. Ahrens referred the scene to the marriage of Herakles and Hebe, others, with greater probability, to the bridal of Peleus and Thetis, the ideal marriage, which had already been celebrated by Hesiod. Cf. Pind Pyth. 3. 88. On the François Vase (Baumeister Denkm No. 1883) the procession of the gods at this wedding is depicted with Hermes in a car. See van Herwerden, Mnem. 14. 54. The Muse celebrates the θεών γάμοι, Stes. viii. -1. κή an instrumental with locative function, έκει. Though Sa. v. uses vértap, she here makes à \$\beta \beta \rho \sigma \text{in the drink}\$ of the gods. This use is post epic. Alkm. 100 line vérrap έδμεναι. Cf. γ 390 κρητήρα κέρασσεν | οίνοι -2 "Ερμας οτ Epuas (the accent is uncertain). Hermes is the cup bearer, as he is the general servitor, of the gods. In Lucian Dial. deor. 24. I, he complains to Maia of his task of preparing their symposia. His duty here is that of the heralds in Homer so Idaios Γ 248, cf. 269). Cf. Arch. Zeit. 38. 9. Timpil, Philolog. 49. 717, regards Hermes as the Hermes-Kadinos of the cu.t of the Kabciroi (Roscher 2356). θίοισ' preserves the full ending, but violates the F of οἰνοχόησαι. θέοι would preserve the F.—8. καρχήσια: see Guhl and Koner 153, Panofka pl. vin 9.—Metre: logacedic (anacr.+choriamb.c+pl.erecratic). V 4 with first pherecratic (hyperthesis), may indicate the close of the strophe. Wilamowitz Isyllos 127 find ionics here.

XIX. Hephaist, 37. Attributed to Sappho. Perhaps it is a genuine bit of folk-song. Cf. the old Scottish ballad "Yestreen I made my bed fu' brade, The night I'll make it narrow, | For a' the Livelong winter's night | I'll lie twin d of my marrow"; the German song ending Des Abends wenn sch schlafen geh, | So find sch mein Bettehen alleine, and Morike, 'Die Verlassene'; Frah, wenn die Hahne kräh'n | Eh' die Sternlein verschannden, etc. 2. Hanlades, see on Alkm. iv. 60. (f. Anth. Pal. 5, 189 (of a scorned lover) νύξ μακρή καί χείμα, μέσην δ' επί Πλειάδα δινει. - 3 νύκτες: horae nocturnue; cf. ék voktáv a 286, Theogn, 460, daap h voktes Pind. Pyth. 4. 256 (δμάρ τε και νύκτα Bacch. xv.), μεσέων νυκτών κημέρης Anna. 5. 9. μέσαι νόκτει without the article is regular, e.g. Hdt. 4, 181. We find μεσον νυκτών Xen. Kyrop. 5, 3, 52. νύξ μέσση first in Rias parra 11, νέκτα μέσην Hdt. 8, 9. The sing, varies with the pl according to the conception : Toodw τής νυκτοι Hdt, 9, 44, πορρω των νικτών Plato Protag. 310 D. παρά: see on iv. -4. Cf. Aristoph, Elkies, 912 alai, τί ποτε πεισομαι, ούχ ήκει μούταίρος μονη δ' αύτος λειπομαι, Theokr. 20. 45 μούνη δ' ανα νύκτα καθειδοις, Bion 2 28 αύταρ έγω μούνα, μούνα δέ σθ νύμφα καθευδεις, Grenfell Erot, Frag 1. 22 μονοκοιτήσω, Ovid Her 1, 7, Hor. 3, 7-6, Prop. 1, 12, 13, -Metre: logacedic. Christ thinks the strophe consists of tetrapodies (~ for by the spondarc close of the cola. The ancients regarded the metre as ionic a maiore with the first syllable anceps.

 fragment as part of a strophe of different metrical value but belonging to the same poem. For hymns sung at night, see on Alkin, iv

XXI. Hephaist. 36 (vv. 1-2), 37 (v. 3). Attributed to Supplied. The verses are quoted as acatal, ionic a majore trimeters and they are so reparted by Wilamowitz: _= - Others think they consist of anacr. + chorismb. monom. + first pherecratic: 2 ------1 - - - - Rossbach compares Anakr. 33 odd άργυρέη κώκοτε έλαμπε πειθώ, where the open εη is wrong. On Cretan dances, see on Sim. x .- 1 tupelos 'in time.' Anakr. 40, 122 (πηκτιδων έμμελεστέρα), Sim. ii. 3. The έμμελεια was a solemn dance. 2 ώρχεῦντ': if correct, Aiolic had also open verbs as well as those in -μι (ἄρχηντ'?).—3. πόας, but ποιας ii. 14. ('f. τέρεν' άνθεα ποιης ι 419, τερένας άνθος όπώρας Alk. 61; ώρχεθντ' έν μαλακά ποία Theokr. 6, 45. μάτασαι: van Herwerden, Mnem. 14. 54, wants waresou unnecessarily. ματέω is etymologically distinct from πατέω, and connected with emineo.

XXIII. Hephaist. 34. For the cult of Adonis, and based on a fork-song. Cf. Anth. Pal. 7. 407. 7 (of Sappho), η Κινόρεω νέον έρνος όδιρομενη, 'Αφροδίτη συνθρηνος. The lines are Sappho's without doubt, since Paus. 9. 29. 8 says that she saing of Adonis. Κυθέρηα (so Mel. Adesp. 71) is — ηια, as Κυπρογένηα — ηια; probably analogues of stems in -ης. -ες. — 2. Cf. κόπτεσθ' 'Αδωνίν Ατιστορh. Lymstr. 396; τα τε έσθητος . . . είχον, ταύτα κατηρείκοντο Hdt. 3. 66. Mel. Adesp. 79 λ of Adonis: καπρος ἡνίχ' ὁ μαινόλης ὁδύντι σκυλακοκτόνω | Κυπριδος θάλος ὥλεσεν. — Metre · logacedic. Instead of the ending (— — —) of the (reater Asclepad, we have the Adonic (cf. & τὸν 'Αδωνίν Sa. 63).

XXIV. Stob. Flor. 4, 12, Plut. Prace, coming. 48, Symp. 3. I. 2. Addressed to a rich but uncultivated woman. Cf. δστις νέος ων Μουσών άμελεί, τον τε παρελθοντ' απόλωλε χρόνον | και του μέλλουτα τέθυηκε Eur. Frag. 927 x1.-1. κείσεαι: cf. Sun. xxiv., Soph. Antig. 73. µvaµoσύνα: Dr. Verrall (J. H. S. 1. 260) contends that substantives in -our are used either by the Ionian poets or in imitation of Ionic models. It is difficult to prove this for Sappho, who has also άβροσύνα in 79 -2. Hoffmann log, oud drop els borepor, Garlands of roses were sacred to the Muses. -3. Hiplas: here Orpheus was born and here was the home of the Muses. Cf. Anth. Pal. 6, 14 of Sa., ds μέτα Πειθώ | Επλεκ' άειζωαν Πιεριδων στέ $\phi a \nu o \nu$. $\kappa \eta \nu$ from $\kappa(al) + \epsilon \nu$, the ϵ of which is lengthened. κήμε occurs on an old Aiolie inser. Elsewhere in Aiolic καί + ε - κα- by contraction. δομφ Fick (δομοφοίτασι one ms.) to avoid the short form of the dative. Cf Theokr, 16, 29 Μουσάων δε μάλιστα τίειν Ιερους ύποφητας, | δφρα καί είν 'Αιδασ κεκρυμμένος έσθλος ακούσης. The contemner of the Muses is punished as a soul stained with guilt: cf. Plato Phaidon 81 c, Pind. Frag. 132. Hades often means to the poet deprivation of the enjoyment of song: Theokr. 1. 62 των γάρ doιδάν | οθτι πα els 'Aιδαν γε τον εκλελάθοντα φιλαξείς, Anth. Pal. 7. 420 ούκ φδάς, οὐ χορον οἶδ' 'Αχέρων, Mel. Adesp. v.-4. πεδ': though etymologically different from μετά, πεδά has the same use. In older poetry when followed by the genitive, the genitive is plural. (Find., Ibyk. x., skol. vi; the same use. and so in Prat. i. 4, Philox. 2. 30, Bacchyl, v. 123.) For perd with the sing, see on Ariphron. Pind, uses pera also of things, a usage that in the minor lyric poets occurs only in Philox 2. 30. Sappho does not use στν (Alk. iv.). άμαύρων: cf. είδωλον άμαυρον δ 824. Εκπεποταμένα: cf. λ 222. -Metre: Greater Asclepiads, perhaps to be arranged in distichs.

XXV. Chrysipp. περί ἀποφατικῶν 13. Doubtless from the same poem as the foregoing. The remark may apply to Suppho herself or to a pupil. -1. δοκίμοιμε: Ahrens δοκιμωμε, φάος ἀλίω. cf. υ 207 ζωει καὶ ὁρῷ φάος ἡελιοιο, etc — 2. σοφίαν: skill in song; accus. explanatory of τοιαύταν. Metre · Greater Asclepiads.

XXVI. Athen. 1. 21 c, East. Od. 1916. 49, Max. Tyr. 24. 9. Sappho's friend Andromeda has become her rival.—
1. ἀγροίωτις: Hiller ἀγροιώτις like the supposed Aiolic δ δα. ἐπεμμένα – ἐφειμένα.—3. Γράκεα: rather 'rags' than 'fine clothes' (βράκος' ἰμάτιον πολιτελές).—Metre: probably Greater Asclepiads.

XXVII. Et. Mag. 2. 43.—1. τις: cf. Theokr 7. 38 έγω δέ τις οδ ταχυπειθής.—2. δργαν: gen. pl. άβάκην: άβακής – ήσ. χιος, πρᾶος, εδήθης; 'placid' rather than 'innocent.' Cf. Anakr. xxvi., Archil. 33 βάβαξ – λαλος, Hippon. 53 έμβα-βάξαντες – έμβοήσαντες.—Metre; Greater Asclepiads.

XXVIII. Stob. For. 71. 4, Apostol. 2. 52 d. There is little warrant for the suggestion that Sappho is here declining a proposal of marriage from Alkaios. The verses might be arranged as two Greater Asclepiads, if (1) ἄρνῦσο is correct and to be defended as an optative like δακότο Ω 665, and (2) συν Γοίκην can be explained as διδα Alk. 145, a strange Aiolic diaeresis. Hoffmann writes ἄρνυσσο (sic) imperat. γεραιτέρα as δικαίτατα on an Aiol. inser.—Metre pherecratics and glycomes.

XXIX. Athen. 15. 674 E. -- 1. Si m the thesis is very rare in lyric. Δίκα is perhaps a clip-name for Μυασιδικα, a pupil of Sappho. Cp. Frag 76 ε μορφοτέρα Μν. τας άπαλας Γυρίννως. πέρθεσθ', with as elided as in 11. 2; inf. for imper. Cf on Anakr. n. 8.-2. ἀνήτοιο: crowns of dill, Alk, xiv. 3 Corrupt. Bergk read εθάνθεσιν έκ γάρ πέλεται και χάριτος μακαιράν μαλλον προτέρην 'for to those who are adorned with fair flowers it is given to stand first even in the favour of the goddesses,' taking έκ πέλεται as έκπέλει Soph Anag 478 Blass' reading is nearer the MSS. Edarbeta . . . ral yapis és paraipar 'the adornment of flowers is even grace to stand first in the esteem of the gods.' But εὐανθεία does not occur, and even carda is very late and rare. I follow Seidler in reading utv, and take welterai as ylverai in Theogra 474 od πάσας νέκτας γ. άβρα παθείν. χάριτος depends on the adj πρότερος in προτέρην; of τέλειος της άρετης 'perfect in virtue.'

4 For προτερην some read προσόρην (πελ. προσ. – πέφικε προσορών). ἀστεφανώτοισι: dat. of interest with άπυστρ. This construction is often more sympathetic, more tender than the usual genitive. – Metre · logacedic. The metre recalls Alk. xx except that we have an anacrusis instead of a basis, and a complete tripody at the end. Wilamowitz hads here a catal.

ionic tetram.

ΧΧΧ. Schol. Pind. Ol. 2. 53 (δ μὰν πλοίτος άρεταις δεδαιδαλμένος φέρει τῶν τε και τῶν καιρον) For the sentiment, of. πλούτον τε και χάριν ἄγων γνησιαις επ' άρεταις Ol. 2. 11, δ πλούτος εθρυσθενής, ὅταν τις άρετὰ κεκραμένον καθαρὰ βροτήσιος ανήρ πότμου παραδόντος α τον άναγη ι πολυφιλον επέταν Pyth. 5. 1; Alk. xxv., ἀνδρὸς φιλου δε χρυσὸς ἀμαθίας μετα | ἄχρηστος, εl μὴ κὰρετήν ἔχων τυχοι Ευτ. Frag. 163; οῦτ ἀμετῆς ἄτερ δλθος επίσταται ἀνδρὸς ἀξξειν, ἱ οῦτ' ἀρετὴ ἀφένοιο Kallim 1. 95. πάροικος perhaps - *παρροικος < *παρΓοικος. σίνοικος is commoner in the lyric poets than πάροικος, e.g. Bacch. viii. 20. Ariphr.; Oppian, Hal. 2. 681, has σύνοικος of Justice. — Metre: as xxix.

XXXI. Hephaist. 54. Attributed to Sappho. If the statement of the ancients that Sappho's mother bore the name Khéis or Khôis is not an inference from this fragment, it is possible that we have here a reference to the poetess' daughter, and not an allusion to one of Sappho's girl friends, or a fragment of an epithalamium. In xh. Sappho addresses her daughter, and Ovid Epist. to Phaon 70 speaks of her filea parva. - 2. Khews is Khes with F vocalized. (f. Κλειώ from ΚλεΓιώ. The verb *κλεΓέω appears in Κλεησιθήρα Alkm. 1v. 72. Κλεθας is also a clip-name (S. G. D. I. 1317, Thessaly). άγαπάτα: cf. Έκτοριδην άγαπητόν Z 401, άγαπατός Pind. Frag 193 (of himself as a child). The initial a is from & (the article) + αγ...-3. Hermann deleted αντι and read απαισαν, Λέσβος έραννά Moschos 3. 90 suggests that Λέσβον followed. Supply some such phrase as key $\theta \in \lambda_0(\mu)$ and cf. Hor. 2. 13. 22.

Hephaist, measured the lines thus:

— ← (procatalectic)

**EXXII. Hephaist. 35. An instance of the adoption by the Aiolio poets of the spirit and language of the folk-song. Such songs are common in English: "O mother, pit the wheel away, | I cannot spin to-night; oh, mother take the wheel away and pit it out of sight"; Landor's 'Margaret' "I cannot mind my wheel"; and in German: Dos soulld a Muedle speinne, | Dos Radle woulld ni gien; Rückert Ach susse Mutter, ich kann night spinnen, | Ich kann night bleiben im Stubchen drinnen, | Ich muss hinaus; Hor. 3 12. 4 tihi qualum Cythereae puer ales, tihi telas, etc. Some think the allusion is to Erinna, the author of the 'Ηλακάτη.—3. δάμεισα: μ'... δαμεσται πόθος Archil. 85, ὑποδμηθείσα διά χρισέην 'Αφροδίτην Hes Theogon. 962, cf. Anakr. xxv. 5.—Metre: 1, 3 catalectic, 2, 4 acatalectic ionic dimeters of the free form.

XXXIII. Hephaist, 72: the μεσύμνιον is the refrain after a verse, the epopulor the refrain after a strophe. v. 6 is added in Demetr de eloc. 148. Sappho preserves here the traditional form of the popular epithalamium. 1. two: cf. ύψοσ' ácipas K 465. μέλαθρον : the hutel (ὑπέρθυρον), Hesych.; or the roof tree may be meant (cf. "her head hat the roof-tree o' the house," Ballad of 'King Henry,' Child 1, 148. The situation is different in Catull. 61-76 · claustra pandite innuae, vergo adest. 'Yuhvaov: Arolic for Tutvatov; accus. of exclamation representing έσπετ' οτ μέλπετ' Τμηναον (Sa. 107). a. τέκτονες ανδρες recalls the epic phrase ποιμένες άνδρες, Alkm. xi., Sa. xxxv - 8 yaμβρος - νυμφίος Sa. xviii., Pind. Ol. 7. 4. Servius on Verg. Georg. 1. 31: generum vero pro marito multi accipiunt tuxta Sappho. Toros "Apen : cf loos "Apen Blav Alach. Frag 74, "Apevos στρατιωτέροις Alk. 29 .- 6. Demetr. notes the grace of the change by which the 'impossible hyperbole' of v. 5 is corrected. - Metre: 1, 3, 6 are dactylic tripodies with or without anacrusis. Some omit the verb to make 5 correspond to 1, as 3 to 6, and to rescue the F of toros. Usener 97 reads by and toxera, believing that the poem illustrates the aneient rhythm regulated by beats and not by quantity alone. Many scholars, e.g. Bentley, Schneidewin, Westphal, regard the metre as dactylic hexa meter interrupted by the μεσύμνιον. The refram is an lambic monometer, which was often used in exclamations, cf. e.g. th in, lω lω, lω ξένοι, in Ha,dν. After v. 5 the refrain may have dropped out.

XXXIV. Schol. Hermog. repl iδεῶν (Rhet. Gr. 7. 883 Walz). The fragment is referred to by Longos Pastor. 3. 33, Himerios 1. 16. Sung by a chorus of maidens. In the Hymeneal of Catullus the friends of the bride compare her to a flower (62. 39 ff.) ut flow in saeptis secretus nascitur horiis, ignotus pecori, nullo convulsus aratro | . . . | multi ullum pueri, multae optavere puellae; | idem cum tenus carptus defirmit unqui, | nulli ullum pueri, nullae optavere puellae.—
1. Cf. Plato epige. 32 πορφυρέοις μηλοισίν έοικότα παίδα Κυθήρης, Theokr. 7, 117 & μάλοισιν Έρωτες έρευθομένοισιν όμοῦν, 26. Ι μαλοπάρανος 'Αγανα, Kathel 243. 12 έρει θεται ἄνθεα μήλων,

Longos 1 24 Δάφνις είκασε μήλφ το πρόσωπον αίτης (Χλόπ) ότι λεικον και ενερε θές ήν, Tibull. 3. 4. 33 et cum contexunt amuranius alsa puellae | litia et autumno candida mala rubent, Ovid Metam. 3. 483 non aliter quam poma solent, quae candida parte, | parte rubent, 4. 330 m.d et erubuisse decebat. | luc color aprica pendentibus arbore pemis | aut ebori tincto est, aut sub candore rubents. άκρφ the boughs were out of reach as those in μ 435 (άπηωροι δ' έσαν διοι). Cf. Theokr. 15. 112 παρ μεν όπώρα κείται, δυα δρυός άκρα φέροντι. 3. "Forgot it not, nay! but git it not, for they could not get it till now" (Rossetti). The correction in οδ μάν is naivement spirituelle (Croiset). Cf. Δ 127 οδός σέθεν θέοι μάκαρες λελάθοντο.—Metredact, hexam, with only two heavy dactyls. Cf. Alkin. vii.

XXXV. Demetr. de eloc. 106 Attributed to Sappho. The chorus of youths depicts, in reply to the maidens, the despised condition of the unwedded girl-the "unprofitable virgin" of Jonson's 'Barriers' which translates (atullus 62. 49 ff: ut rulaa in nudo ritis quas nascitur arvo, nunquam se extellit, nunquam mitem educat uvam, . . . hanc nulli agricolae, nulli accolure surnes. The amoebean character of the song is clear from the parallelism of thought and language. Still, many doubt the authenticity of the fragment. The dialectal forms have to be restored throughout. ofpeas, if original, is an epic reminiscence, as in Pind, Pyth. 6, 21 The full form kard is less suspicious because it occurs in hexameters (see on iv). 1. ψάκινθον: fem., masc. in Homer.—2. πόσσι: but ποδεσσιν xxi. Cf. however χέρσιν xxix. καταστείβω here and Soph, O. K. 467 κατέστειψας πέδον (retained by Jebb). Tmesis is generally denied in Hymn 19. 4 at re kar' alythinos merphs oreiBouge Rampa. The epic 84 Te (B 456, Hes. Themion, 40) only here and Bucch, vi. 26, xm. 1 in melic. The (generic) Te is not a conjunction and does not affect the meaning of the conjunction be. So with her re, ral re etc., Monro H. G. § 206. πόρφυρον for πορφύριον is derived from *πορφυρρον (cov. as apyroa on an Arolic inscription and apyropos (gen) in Thessalian, from apyrogov. In Sa. 44 πδρφυρα may be correct. Sa. 64 has πορφιριαν. Lergk's χάμαι δ' έπιπορφύρει is metrically impossible. The hyacinth is purple according to Meleager Anth Pal 5, 147 (νακινθον πορφιρέην), cf. Verg Ed. 3 63 suave rubens hyac. Catullus' deflorant fills out the thought; Bergk adwarder. Cf. Theokr. 7. 121 to tol kalde defor droppel.—Metre : dact, hexameter.

XXXVI. v 1 Et Mag 174 43 etc., v. 2 Et. Flor. 129 Miller (Vetus Et. Mag.), Demetr. de eloc. 141.—Catullus' address to Hesperus 62 20 ff may be based on this passage,

though his attitude is different and his touch is rougher. The concluding thought in Sappho was no doubt that Vesper brings the bride home to her hasband. The lines were probably sung by a chorus of youths. From Himerios 1, 20 we may get the Sapphie line Fearepos σ' έκοισαν άγοι δόμονδε. Supplied Feamepos 'the fairest of all stars' (Himer, 13. 9), and so Catullus Hespere, qui caelo lucet sucundior squis? - φαινολίε ήμε Hymn 5, 51 perhaps borrowed from Sappho.— For the sake of the metre, Bergk wrote φέρες, a form that is nowhere attested as Aiolic, though it appears in the related dialect of Kypros (ξρπες). es is never necessary in Theokritos, though it appears in the Mss. and is reported by the grammarians. ἄπυ anastrophe as ἐκριθην ἄπο Theokr 8. 74) back, as arosa oliabis Aristoph, Acharn, 779. depeis άπυ: restituis not erips as some take it, referring to Catulius line 21: Hespere - qui natam possis complexii avellere matris. Sappho is fond of anaphora in her epithalamia (xxxiv., xxxviii., xxxix., xl., 103, 105, 109). So Theokr. 18. 49 53, Catullus 62 59 64. Dionysios of Halikarnassos called anaphora an artificial and Gorg.anic figure. But it is native to all emphatic poetry, to prose as well as to inartistic speech. Cf. Folk-Songs xxm., Alk. xxxiv. Metre v. 1 dact, hexam. Bergk regarded the line as consisting of Amilic dactyls with $-\sim$ as the basis for the ordinary $\simeq \pm$. No such basis occurs in the other Aiolic dactyls, though a dactylic basis has been assumed in Folk-Songs xxiii. If the fragment belongs with xxxiv, xxxv, we expect lyric hexameters; which would not admit $\phi \epsilon \rho \epsilon .s$ in v 2. It must be confessed however that we do not know much about the Lesbian use of the lyric hexamiter and Aichie dactyls. Many transpose the words of v. 2, e.g. Koechly, who read olr σύ φέρεις τε καί αίγα φέρεις και μάτερι παιδα (Deinete, onits $d\pi v$).

XXXVII. Hephaist 41: Dometr. de eloc 167 says that the prosaic words manifest the sarcasm of the chorus.

1 θυρώρφ: Pollux 3, 42 καλείται τις τών ν μφιου φίλων καὶ θυρωρός, ὁ ταὶς θ ραις έφεστηκώς καὶ είργων τὰς γυναίκας βοηθείν τη νέμφη, Hesyen. θυρωρός ὁ παρανυμφιος, ὁ τὴν θ ραν του θαλάμου κλείων Cf. Anakr. 52 συνάμωροι πολεμίζουσι θυρωρφ. ἐπτορόγυιος: cf δρόγειαν (conj.) Pind Pyth. 4 22%, ἐκατοντορόγυιον Aristoph. Aces 1131 The original inflection was 'δρέγεια (όρεγω), gen. δρόγειας, whence δργεία. A gen. 'δρεγείας, formed to 'δρέγυια, be anie 'δρογείας by assimilation. The nom δρόγοια was then extracted from 'δρογείας. 2 σάμβαλα; cf. Eumelos. -3. ἐξεπόνασαν: from πονάω a by form of πονέω. — Metre: logaoedic tripody with basis.

XXXVIII. Hephaist. 57. Most editors write in two lines, but cf. the schol, where for πέντε read τέσσαρα. So Anakr. 15, 16 are best written as pherecratics. ·1. δλβιος was regularly used in hymeneals: Hes. Frag. 71 τρὶς μάκαρ Αἰακιδη καὶ τέτρακις, δλβιε Πηλεῦ, Theokr. 18. 16 δλβ. γάμβρ. δλβιζω is to congratulate the newly wedded (Eur Helen 640). Other forms of address are χαιρέτω ὁ γάμβρος Sa 103, χαῖρε, νύμφα, χαῖρε, τίμιε γάμβρε, πόλλα 105, χαιροις, ὧ νύμφα, χαίρεις εὐπένθερε γαμβρέ Theokr. 18. 49; bene νινείε Catull 61. 233, rivete felices Tibull. 3. 5. 31. 2. ἀρᾶο - ἡρῶ, from ἀράσσο if from ἀρασομαι; from ἀρασο if from ἄραμαι.—3. ἐκτετίλεστ': τελέειν γάμον Kallim. 1. 14. ἔχης is a doubtful form.— Metre: pherecratics.

XXXIX. Hephaist. 24. Attributed to Sappho. —1. $\tau l \varphi = \tau l \nu i$; ef. $\tau l \omega c \omega v$ 168. ἐκάσδω - ΓεΓικάζω, not ἐ-Γικάζω with prothetic ε. Cf. ζ 152 ἄγχιστα ἐισκω. In v. l ἐικάσδω is subj. δρπακε in comparison as ἔρνος in Hom.; ef Σ 56 ὁ δ' ἀνέδραμεν ἔρνεί Ισσος. Nausikas is compared to a φοίνικος νέον ἔρνος ζ 163. See Bacch. ii. 87.—Metre. daetylic tetrapody with basis.

XL. Demetr. de eloc. 140. A dialogue between a bride (νθμφα) and her virginity. Demetrios remarks on the beauty of the repetition (αναδιπλωσις). Cf Alk. xxxiv. and on Sa. xxxvi. All attempts at restoring v. 2 are unconvincing. We are not even certain that the metre of v. 2 corresponded to that of v. 1, s.e. two choriambs and a first pherecratic, as in Sa. xxn. The second παρθενία, though due to an ancient correction, is probably right. Neue read, and Usener 98 defends, ποι με λίποισ' οίχη as a short verse of 34 beats. If the verse is quantitative, the ending _____ is objectionable. Bergk's προτί in v 2 (οδκετι, νίμφα, προτί σ' $l\xi\omega$, $\pi\rho\sigma rl$ σ' obser' $l\xi\omega$) is against the dialect, as is $\pi\sigma rl$, είκω may have F: Skt, ειςά!: 'come,' But in n. 8 we have ěτ' είκει, perhaps from a different root (Arkad Ικόντα, not Furbria). I have adopted Hiller's reading which gives a second instead of a first pherecratic by hyperthesis (__ > waly. - - . Cf. xviii. 4. Cf the closing line in 'O waly,

XLL. Max Tyr. 24. 9: ἀνθαπτεται (Σωκράτης) τῆ Ξανθιπηη δδυρομένη, ὅτι ἀπεθνησκεν, ἡ δὲ (Σαπφω) τῆ θυγατρί The poem is usually regarded as the message of Sappho on her deathbed to Kleis; but Lunak thinks the reference is to the death of Kleis' father. It was probably in the same poem that Sappho said: 'To die is bitter; and so the gods deem. For they had suffered death themselves, had death been sweet.'

Bergk suggested that this is the poem concerning which Stob. 29. 38 tells the following story about Solon: παρὰ πότον τοῦ αδελφιδου αυτοῦ μέλος τι Σαπφούς άσαντος, ήσθη τῷ μέλει καὶ προσέταξε τῷ μειρακιψ διδάξαι αυτόν έρωτησαντος δέ τινος διὰ ποιαν αίτίαν τοῦτο ἐσπούδασεν, ὁ δὲ ἔφη, ΐνα μαθων αὐτὸ ἀποθάνω. (f. Theokr. 9. 32 ἐμιν (φιλα) δέ τε Μοίσα και ψδα. | τὰς μοι πᾶς είη πλειος δόμος. For the thought, cf. Stes. xiii.—Metre: basis + choriamb + pherecratic.

XLII. Oxyrhyncus Papyri, 1. No. viii. (third century A.D.). Attributed to Sappho. The poem represents an attempt of the poetess to effect a reconciliation with her erring brother Charaxos. Hdt. 2. 135 is the first writer to refer to the infatuation of Charaxos, who appears to have been younger than Suppho, for the famous courtesan Rhodopis, whose real name Dorichs was alone used by the poetess. Charaxos voyaged to Naukratis as a trader in the wines of Lesbos, and here Le ransomed the girl for a great sum from her master Xanthos who had brought her to Egypt. She was a Thrakian by birth and had been the fellow-slave of Aesop. Sundas s.v. Alowros and Ίαδμων reports that Charaxos had children by her. The disgraceful connection moved the indignation of Sapplio whose reproaches in turn provoked the enmity of Charaxos. Hdt. Βαγ Β Χάραξος δε ως λυσάμενος Ροδώνιν απενόστησε ές Μυτιλήνην. έν μέλει Σαπφώ πολλά κατεκερτομησέ μιν though here μιν may refer to Rh, who, according to Athen. 596 B, was attacked by Sappho because she had been the cause of her brother's extravagance. In the Epostle of Sappho to Phaon (vv. 63 ff.) Ovid says areat more frater rictus meretricis amore, miciaque eum turpi damna pudore tulit. | factus mops agus peragit freta caerula remo, | quarque maie ament, nune male quaerit opes. | me quoque, quod monus bene multa fideliter, odit.

The poem contains an appeal for Charaxos' return from Egypt and an expression of the hope that the memory of the past differences between brother and sister may be blotted out. Sappho's sensitiveness to the voice of public reproach occasioned by her brother's ill fame is morally inconceivable had she herself not been innocent of the turpitude with which she was charged by the Athenian writers of coinedy. The text is mainly that of Blass, though his restorations leave

much that is obscure.

1. Κύπρι · Aphr as Εὐνλοια, Γαληναια, has power over the sea (Hor. 3. 1). She is often associated with the Nereids in works of art Νηρήιδες this is perhaps the earliest prayer to the daughters of Nereus. Cf. Soph. Phil. 1470 Ν.μφαις Δλίαισιν ἐπευξάμενοι νοστου σωτήρας Ικέσθαι, Eur. Hel. 1585, Aristoph. Thesm. 325. Lesbos was one of the seats of the

cult of the Nereids. The early conception of the Greeks did not confine their activity to an idyllic life of tranquillity but gave them actual power over the waves. So Hes, Theogon. 252 ff, in his catalogue of the Nereids, says Kunoδοκη θ', η κύματ' έν ηεροειδέι πόντω | πνοιάς τε ζαχρηών άνέμων σύν Κυματολήγη | ρεία πρηύνει. Other names evidencing the same beneficent activity are Σαώ, Γαλήνη, Είλιμένη, Φέρουσα, Αλιμηδη, Πορτοπόρεια, Εὐπόμπη. -2, τυίδ': as i. 5. -3. Cf. i. 26. -5. Approdite is implored to blot out utterly the memory of the former dissension between Sappho and her brother. Approduce is not increly the divine agent of love and passion. she it is who cements the affection of kindred. - 6. os: the earliest case of the consecutive use. folds: Fos 'his' appears also in Aik. 50. Charaxos, not xdpar and briar as we might expect, is the subject of γένεσθαι χάραν κ τ λ. cf ζ 184 πόλλ' άλγεα δυσμενέεσσι, | χάρματα δ' εύμενέτησι, Livy 3. 72 hoc socios nudire, hor hostes, quo cum dolore hos, quo cum gaudio illos. This is the earliest instance of the concrete use of rapd. Cf. χάρμα φίλοις Theogn. 692, χάρμα φίλοις έτάροισε P 636.— 7. Kurlar: orla is used like Thua I 50, Terbos Soph. Ains 615 (φίλοις τ.).—8. μήδας: the predicate is έχθρος.—10 ff. A satisfactory sense cannot be extracted from these lines: and may he utterly forget the sore distress (gen. pl.) at which he grieved aforetime and (by which) he broke my heart, hearing the reproach which stung him to the quick and often overpowered him amid the festal merriment of the citizens the reproach which ceased awhile but came back all too soon.-11. Stours: to avoid the harsh constr. Blass takes 670001 as fem. referring to orlar Grenfell and Hunt note that such a usage appears only in Eur. I. T. 1071 μητρός πατρος τε και τέκνων, ότφ κυρεί, a verse that is conaidered spurious by most editors for this and other reasons. άχεύων: cf. φιλοιστ άχος Soph. O. T. 1355 .- 12. εδάμνα: cf. 1. 4.-18. ἐν χρφ: cf. Hdt. 4. 175 κειροντει ἐν χροὶ, Soph. Asan 786 ξυρεί έν χρφ.—14. ήλλ': from ελλω (= είλω): κατέχειν Heaven. The bitterness of self-reproach would be augmented at the public festivals and particularly at those in which the members of a family participated. Cf. Soph. O. T. 1489 words yap dorwn fifer' els omilias, woias d'éopras, enter ou κεκλαυμέναι | πρός οίκον ίξεσθ' άντι της θεωρίας; with Jebb's note, El 982. For we with the imperf. indic see Goodwin M. T. 162.—15. βρόχυ and δνήκε: Blass βράχυ and άνήκε. δαύτ: see on Anakr. xxiv. 6.—Metre: Sapphic strophe.

ERINNA.

Eninna is called by Suidas a scholar of Sappho, while Eusebios places her in the middle of the fourth century. Another tradition reports that Naukydes (floring 400) made a statue of her. If all the epigrams current under her name are genuine, she cannot well have been a contemporary of Sappho. The remains of the 'Harain, a poem of 300 hexameters 'worthy of Homer' which she composed while working at the wheel 'from fear of her mother' are too scant to warrant any conclusion as to her date. Erinna was probably a native of the island of Telos near Rhodes and wrote in Doric. Her death at the age of nineteen may have served to increase the esteem in which her poetry was held. She is said to have been inferior to Sappho in the composition of songs, but to have excelled her in hexameters (Anth. Pal. 9, 190).

STESICHOROS.

It is the peculiar distinction of a distant Greek colony to have been the home of the poet who created a new era in the history of choral song. Stesichoros of Sicily transformed the existing choral lyric; and from his influence none of his successors ever emancipated himself. In 648 Himera was founded by Ionlan Chalkidians from Zankle together with Dorlans from Syracuse. The father of

I. Stob. Flor. 115. 13. πολιοκρόταφον γήρας Bacch. 42 (B 3) is γήρας λευκόν Soph. Aias 625 (λευκανθές καρα Ο. Τ. 742). Metre: dact. hexain.

II, Stob. Flor. 118. 4. Cf Pind, Ol. 14. 20 μελαντειχέα νών δόμον | Φερσεφόνας έλθ', 'Αχά. τουτόθεν Michelangeli (τουτόθε Theokr. 4. 10), τουτω κής Meineke. σκότος. neuter in Dorio (Sophron 80). κατέρρει · op. Sa. iv. Intransitive verbs when compounded with a preposition may become transitive. So καταπολεμέω, κατακράζω; την άτραπόν κατερρύην Aristoph. Frag. 143. Bergk suggested καταγρεί as Sa. 43 πάννυχος δοφι κατάγρει (ὅπνος). Μetre: dact, hexam,

Stesichoros, if not one of the founders of the city, was certainly one of its early settlers, and seems to have removed thither from Metauros in Epiziphyrian Lokus. It is a proof that we are getting on surer chronological ground to find that Stesichoros is the first personage in Greek literary history of whom the birth year and the death-year are recorded; though it is curious that 632-556 are reported by Dionysios of Halikarnassos: 632 is just forty years a generation according to the counting of the biographers—after one dating of Alkman, of whom Stesichoros was regarded as the successor; and 556 is the year of the birth of Simonides. Still, these dates are approximately correct.

The poet owes his name, properly Στασιχορος (Sim. xxi.), to his occupation as 'marshal of the chorus.' Originally called Teisias a name that reappears in Sicily in connection with the early history of rhetoric , his name was changed ότι πρώτος κιθαρφδίας χορόν έστησε, though the addition of mouros in Suidas is at variance with truth. This substitution of names is not unexampled; Plato and Theophrastos are familiar examples; and Terpander may conceal a name less indicative of the minstre,'s calling With his Lokrian blood Stesichoros may have inherited a taste for music and song (Pind. Ot. 11, 15) which we find already in the Lokrian Xenokritos. Tradition indeed connected his family with Hesiod, who died in Naupaktos in Ozolian Lokris, but there are no special marks of affinity between his poetry and that of the didactic, bourgeous author of the Works and Days and Theogony.

With the mother-wit of the Dorians, Stesichoros warned his fellow-citizens against the schemes of Phalaris by reciting the fable of the horse that took man as a master in order to revenge himself on the stag. His advice went unheeded and he was compelled to escape to Katana where he is said to have died. Here he was buried by the 'Stesichorean gate' and here was his octagonal tomb with its eight columns which bore the name πάντα ἀκτά; whence a throw of two aces and two trays at diec was called the Στησιχόρειος ἀριθρώς. Cheero saw a statue of the poet at Himera, and his image was stamped on the coins of that city,—the extant specimens date after 241 B.C.

(Baumelster, fig. 1795). Whether Stesichoros visited Greece is uncertain, but his fame was soon widespread. Simonides (xxi.) speaks of him as of a classic, using his evidence to corroborate that of Homer. For the story of his temporary blindness see on Frag. v., vii.

The poems of Stesichoros were comprised in twenty-six books, of which the hymns formed the cluef portion. The titles recall those of the epic rhapsodies and embrace a wide field of mythological interest. The *Αθλα ἐπὶ Πελία described the funeral games held by Akastos in honour of his father. The Γηρυσνηΐς, Κέρβερος, and Κοκνος dealt with the adventures of Herakles, the Σκολλα (an Italo-Sicilian tale) either with Odysseus or with Herakles, the Σνοθήραι recounted the story of the Kalydonian boar hunt, the Εὐρώπεια told of the rape of Europa by Zeus, the Ἐριφύλα narrated the death of Amphiaraos and the murder of Eriphyla by Alkmaion. From the epic cycle we have the Ἰλίοι πέρσις, Ἑλένα, Παλινφδία, Νόστοι, ˙Ορέστεια (two books). Furthermore he wrote of the Argonautic expedition, of Aktaion, etc.

These hymns were at once a revival and a transformation of the old religious chants. Terpander, Archilochos, and Alkman had composed hymns, but under the hand of Stesichoros this form of lyric, though still closely connected with the public worship, was somewhat secularized. Instead of the gods and demi gods, or the local worthes who appear in Alkman and later on in Pindar, it was the great heroes of the Panhellenic faith, who were worshipped with peculiar sanctity in connection with the foundation of the western colonies (Arist. περί θαυμ. άκουσ, 106-110), that formed the inspiration of Stesichoros' poetry. The contents were epic, the setting melic. We have in fact a species of hymnodic epic that was sung by a chorus to the sound of the kithara. In these musical epopees, though the poet relied for his story on Homer, Hesiod, and the Cyclic lays, he often departed from his models. Stesichoros is in fact the first of the poets to exercise the prerogative of the lyric artist with reference to the myths. While he usually has faith in the tales of mythology, he lacks the sincerity of a devout religious feeling to accord to them his passive acceptance. He holdly transforms the accredited myth when it is ill-suited to his feeling,

but his spirit of innovation is not always governed by the reagious awe that masters Pindar. At times he is even a rationalist. He refuses to attribute to Helen the disasters of the Trojan war; Aktaion's death is occasioned by the deer-skin thrown upon his shoulders by Artemis whose dogs tore him in pieces (the motif in the metope of Schnus); Iphigeness is made the daughter of Theseus and Helen; Astyanax dies a natural death. Stesichoros was the first to describe Athena leaping full armed from the head of Zeus.

Some of his paians were famous as late as the time of the younger Dionysios. But, apart from the hymns, it was the folk-tale in which the genius of the poet found freest expression. As a Lokrian he was naturally attracted to tales of love—one writer says that the poet himself was ού μετρίως έρωτικός—, and even in the more sacred hymns devoted to the public cult the great heromes of the past occupy a conspicuous place. It is an extraordinary achievement to have enfranchized in Greek literature the impersonal love-poem, an achievement that makes Steachoros the forerunner of the Greek Romance (Rohde Der griech, Roman 29). From the oral legends of the people he drew the tales of unhappy love for his Paked, and Kakka, the latter poem taking its name from the girl who threw herself from the Leukadian cliff. If the poet carried the myths of the East to the Western Greeks, Smily in return gave him the story of Daphnis, who was blinded because of his unfaithfulness. It is however an error to assume that, because he was 'the first to write bucolic songs,' as Aelian states, he was a bucolic poet and the founder of an art that was possible only at a period when the world turned to the pastoral to find an enjoyment in nature from which it was debarred in life. The classification of these songs drawn from the folk-story is problematical; but they may represent the more human side of the hymn, the sphere of which was otherwise heroic.

Stesichoros represents a period of the development of choral song intermediate between Alkman and Pindar. From the former he is separated by the grandeur of his themes, his solemnity (graves camenae Hor 4. 9. 9), and epic stateliness; to the latter he is akin both in the mechanism of his verse and in its content. Pindar's axt.

is in fact conditioned by that of his predecessor. Of this poet who has left so great a name, who was worthy to be read by kings according to the saying of Alexander, who has profoundly influenced both tragedy and art, we possess scarcely more than fifty lines. Longinos called him Uμηρικώτατος, and Antipater said that the soul of Homer had passed into han. Even in the sounty fragments we may recognize something of the calm elevation, the suppression of the personal element, of the epic, and of that wealth of epithets which Quintilian says he applied to the prejudice of his art, but which Hermogenes regarded as the source of the sweetness (5) of his style. As an inventor of striking compounds Stesich ros is the precursor of Pindar, though he lacked the latter's speendour and lyric fire. The Roman critic in a famous passage (10, 1, 62) says Stesichorum quam sit ingenio ralidus, nateriar quoque ostendunt, maxima bella et clarissinos canentem dans et epici curminis onera lyra sustrucutem. Reddit enum personis in agendo simul loquendoque debitam diquitatem ac. si tenuisset modum, videtur aemulari proximus Homerum potuisse, sed redundat atque effanditur, quad, ut est reprehendendum, ita copiae vitium est. He had not in fact mastered the art of transforming the epic into the lyric that in part made Pindar novem lyricorum longe princepa Still he had grasped the lyric ideal; he rendered preeminent, not the deeds of the heroes, but their character, their feelings. Dionysios of Hankarnassos (script, ret. cens. 2. 7) refers to his μεγαλοπρεπεία τών κατά τάς ύποθέσεις πραγμάτων, έν ols τα ήθη καί τα άς μματα των προσωπων The same writer (de comp. verb. 24) classes TETYONKEV. Stesichoros with Alkaios, Sophokles, Herodotos, and Demosthenes as an example of the style intermediate between the 'grand' and the 'plam,'

Stesichoros created a High-Doric dialect by combining epic with Doric, a fusion that is not to be ascribed to the influence of his bilingual home (Thuk. 6. 5). With a few exceptions, e,q πέποσχα = πέποσθα, his Doric forms are such as may have occurred in the choral poetry previous to his time; and his vocabulary contains nothing that is specifically Doric. The Ionicisms show no evidence of local colour. It is evident that the broad sweep of his themes could not have appealed to a wile commonalty of

interest had his dialect been narrow in its sympathies. The as are both Dorie and Aiolic, and the epic a and over of khewas, khaww, Modra, koopa were also known to certain Doric states. Aiolisms he seems not to have employed.

The elaborate structure of his odes was beculiarly adapted to the lyric development of the myth and compensated for his comparative poverty of metrical resource. All his poetry was epodic, that is, arranged in strophes, antistrophes, and epodes; whereas Aikman had made only a rude beginning with the triad (see on Alkm. iv.). The example of Stesichoros determined the future of choral poetry. Pindar recurs to the simpler structure only occasionally, and all later modifications of the Stesichorean norm are merely modifications of detail. We must however be on our guard against the assumption that the three-fold division was accompanied by the movement of the dance. Though choral, Stesichoros' hymnis, if they preserved the ancient form, were not followed by the evolutions of the dance. Grouph etc. does not refer primarily to orchestic movement, but to the circuit of words and musical notes which form a period. The metres used by Stesichoros are; (1) Pure dacty ic lines, sometimes with anacrusis (anapaests). We find variations on the hexameter, the long, swelling octameter, etc. (2) Epitrites in connection with dactyls. The epitritic trimeter __ was called Στησιχόρειον. (3) Logacedies in the love-songs. Stesichores used the Dorian mode and occasionally the Phrygian.

Stesichoros' popularity at Athens is attested by the parodies and by the fact that his poems were often sung at the symposia. Sokrates desired to learn one of his songs when in prison before his execution. Tragedy and art were profoundly influenced by his treatment of the myths. The paintings by Polygnotos in the $\Lambda \epsilon \sigma \chi \eta$ at Delphi followed the Thio $\pi \epsilon \rho \sigma is$. Cf. Robert Edd and Lied 170.

I.-III. The Geryone's recounted the story of the tenth labour of Herakles. The hero was commanded by Eurystheus to fetch the cattle of Geryoneus or Geryon, a monster with three bodies, six hands, six feet, and winged, who was the

offspring of Chrystor (the brother of Pegasos) and the Okeanid Kallirhoe. The name (cf. yypowr) points to a personitication of the grant power of the storm. The herd of Geryoneus was watched by Eurytion and the dog Orthros, the brother of Korberos, on the island of Erytheia. There were three acts in the story : Herakles' journey to the west, the capture, and the return. In the early tradition Erytheia was an island in Okeanos, to which Herakles proceeded in the cup of the sun. Later, when the island off Gades was fixed upon as the scene of his exploit, in consequence of the establishment there of the worship of the Phomikian Melkart with whom Herakles was identified, the hero reached his goal by a march through Libya. After setting up the pillars that bore his name he arrived at Erythem. Here, according to tradition, Eurytion was born, though it is more likely that Strabo, like Skylax, has confused the herdsman with the master of the herd Cf. Eur. H. F. 423. After the victory, which brought death to Geryonens, Eurytion, and Orthros, Herakles put the oven into the cup of the sun, disembarked them on the mainland, and returned the cup to Helios (cf. Frag. 111.) Driving his oxen before him, the hero proceeded homeward, meeting with adventures in Iberia, Gaul, Liguria, Italy, Sicily etc. Frag. ii. describes an event that happened in Arkadia,

Geryoneus is mentioned in Hes. Theogon. 287 ff., 979 ff., and the story of this labour of Herakles was treated by Pindar (Frags. xxv. and 81). Stesichoros may have been influenced by Peisandros of Rhodes (about 645 g.c.) who in his epic Herakleia first fixed the number of the labours of his hero, and gave hun the club (as Melkart?) and the hon's skin. Representations of the combat with Geryoneus are frequent. Cf. J. H. S. 5. 176, Roscher 1. 1630, 2203, Baumeister, s. v. Herakles.

L. Strabo 3. 148.—1. ἀντιπέρας: an accus. pl. used adverbially; of μάτας = μάτην 47. πέρα (subst) is a land lying opposite, across a body of water. (Aisch. Agam. 190 Χαλκιδος πέραν έχων.) πέρα (prep.) - 'to some point beyond,' uitra, πέραν (prep.) - 'on the other side of,' trans, less usually 'to the other side of,' trans; as an adv. 'on the other side,' less usually 'to the other side.' See Jebb on Soph O. K. 885. κλεινάς: of places, Hom. uses κλειτος and κλυτός: κλεινή νησας Solon 19. 3. Έρνθείας: Erytheia was also a name of one of the Hesperides. The name denotes the land touched by the ruddy beams of the setting sun. The eastern equivalent is the Έριθρα θάλασσα of the Aithiopians. The island was located in various ways.

Strabo says that the ancients called Gaderra and the neighbouring islands by the name Epevela. Pany states that at the mouth of the Baetis there were two islands, that nearer to the continent being called Erviheia. 2 Taprnooou the ancient name of the Bactis (Guadalquivir). wayas, the Doric ending occurs as early as Hesiod. Wilamowitz (Hermes 14. 169) wrongly objects to the form in a Chalkidian poet and arranges thus σχεδον ά κ. Έρ. Ταρτ π. παρα παγας | άπ x.τ λ. Because he thought Eury tion (Geryoneus) was born opposite Gades and at the same time 'hard by the sources of the Tartessos,' Bergk transposed thus Ταρτ. ποτ σχεδόν det. κλ Έρυθ. [εν κευθ. πετρας παρα παγας άπ. άργ , that is, he was born near the Tartessos anot far from its mouth), opposite Gades, and close to the silver mines. For mayar in this sense, compared Aisch. Pers. 238 degree wayn. But Strabo says that the mines were in mount Kastlon, the source of the Tartessos. If wayas apyupop cannot mean 'streams deep rooted in silver ore, and must refer to 'springs,' αντιπέρας may either cover all the intervening space, or (less probably) Stes, may have regarded the source as not far from the coast. If Aristotle believed that the Tartessos and the Ister rose in the Pyrenees, Stes may be pardoned for such an error. Perhaps we should read appropriou. The Epitome of Strabo 3. 25 says elol weel var by bas autou (the river, metalla alla re kal doyupos aleioros. The Phoinikian traders found such an abundance of silver there that they made all their utensils and even their anchors of this metal (Arist, wepl θαι μ. άκουσμ. 135) With άργι poplijous, cf. γηγενέταν άργι ρου Timoth. 14.—3. Cf. πέτρης ες κειθμώνα Hyma 3 229. Metre: dact, heptameter.

II. Athen. 11. 499 A. E. Herakles visits the Centaur Pholos in Pholoe, a rough mountain between Arkadia and Elis. Here he is entertained with wine that Dionysos had given Pholos in preparation for his coming. The rest of the Centaurs are attracted by the perfame of the noble wine and fall upon the hero, who rescues hunself with difficulty. Epicharmos wrote a 'Hρακλής παρά Φόλφ, and there was a proverb vois of wapa kerra point that originated with Persandros. The contest is represented on the frieze of Asses (Papers of the Amer. School 1881), and on an archaic Korinthian bowl J. H. S. 1, 1). See Roscher 1 2193, 2, 1040. The contest with the Centaurs is generally told in conjunction with the hunt of the Erymanthian boar, but Atnen. says toat the fragment is from the Geryoneis. Stes, combined in part the two stories or, as Sitzler suggests, this fragment formed an episode.

- 1. σκύφιον (Guhl and Koner p. 152) only here as an adj. σκιφοείδες (Athen) With beras it means a capacious beaker,' holding over two gallons. The σκυφοι was generally use I by rustics (see on Alam. xi). It often appears as an attribute of Herakles, Roscher 1. 2914. or fere (post-Hom, first here Cf έπι, εls of measurement. τριλάγυνον: cf. Anakr. 32 τρικυαθον κελέβην. Cf. Juv. 12. 44 urnae cratera capacem et degaum ettente Pholo. -2 imoxópevos 'putting to his lips,' not 'in one draught'; cf Plato Phardon 117 ο έπισχημένος εξέπιε (see Stallbaum), Lucian Τοχ. 37 έπισχομενοι πιωμέν, Apol., Rhod. 1 472 ή και έπισχόμένος πλείον δέπας άμφοτέρησιν πίνε χαλικρητον λαρόν μέθυ. The scene is pictured in Gerhard's A isert. Vasen 119, 120 3, 5, Arch. Zed. 1865, pl. 201, 1 Cf. Roscher 1, 2194. ρά of: matus as in Hom. παρέθηκε · apposut; cf. Il. I 90 παρά δέ σφι τιθει μενοεικέα δαίτα. Theore 7, 149 άρά γέ πα τοιονδε Φολω κατά λάινον άντρον κρατηρ' Ηρακλήι γερων εστησατο Χειρων: Metre: dact. pent. + catal. hexam. (with anacr.) Bergk read σκοπφείον and πίνεν making v. I dact. hexam., 2 catal, hoptam.
- III. Athen. 11. 469 E, 781 A; cf. East. Od. 1632. 23 The myth of the cup of Helios was invented to account for the rising of the sain in the east after it had set in the west (the roomal helios o 404). Together with his steeds Helios embarks upon his golden vessel and courses from Erythela over Okeanos to his place of rising (ararolat), where his palace is situated. In the Vella and in Germanic and Lettic myths the sun appears in the form of a golden cup. Okeanos represents the sky. We find Herakles in the cup of Helios on a vase in Roscher 1. 2204, where his presence has been explained as due to the fact that he is the Oriental sun god. It is improbable that the cup was originally his attribute and later transferred to Helios.
- 1. Stes., like most of the later poets, probably follows the Hesiodic tradition that Helios is the son of the Titan Hyperion (Theogon, 371-374, cf. 1011), a view that is the result of interpreting Υπεριονίδης as a patronymic. Originally Hyperion was not the fither but a by-name of Helios. In Homer Hyperion is Helios (a 8, 24). In Ἡέλιος Υπεριονίδης μ 176 the latter word is not a patronymic, but an equivalent of Υπεριων. (f. Ἡρακλειδης Ἡρακλῆς. Ύπεριων is a quasipatronymic. The siffix των is the same as that found in comparatives, and probably denotes mere connection (cf. Οὐρα νίωνες επεlicolae). (f. Max Muller Essays 2, 410. δέπας: the story of the cup of the Sun was probably derived by Stes. from Prisandros' Hernkleid. The δέπας appears also in

a corrupt fragment of A.sch. (69) ένθ' έπλ δισμαις ίσου | warpds Ηφαιστοτευχές δέπας, έν τῷ διαβάλλει πολύν οίδματόεντα (πόντου) φερει δρομού πόρον συθείς μελανιππού προφύζων lepas νυκτός αμολγόν, in Frag 74 ώκεανον περάσας έν δεπα χρισηλότω, in Antimach. 4 . . . τότε δή χουσέφ έν δέπαι | Ἡέλιον πόμπευεν άγακλυμένη Έριθεια, and in Pherekydes (Athen 11. 470 c). In Munn 12 it is a winged, golden bed that transports Helios from the land of the Hesperides to that of the Aithiopians 2. oopa has an archaic flavour, though it still the chief final conjunction in the choral lyric of the sixth century. After Pindar it died out almost entirely -3. The sequence calls for the optative. So usually in Homer and in the lyric poets, except in Pind. Pyth. 4 92, H.ppon. 19. 4 (universal application), Pind. Ol. 7. 16 (after κατέβαν perfect), Bacch, 72 49 (no reference to the present). ispas: Hom. lepdy ημαρ, lepdy κνέφας; cf. lepas νικτος in Aisch quoted above. έρεμνός: of νύξ, λ 606. Fennell remarks that in Pindar when two adj. agree with one subst. and are not connected by a conjunction or separated by a pause, one is generally a constant epithet, the other descriptive. (f. ii. 2. Perhaps the double epithets are hinted at in the criticism of Quint, Béveen: in Hom, of the sea and the forest, not of night. 4. parépa: the Night; Soph. Trach. 94. κουριδίαν άλοχον: epic, Tyrt. 10. 6. - 5. o b'; explained by was Δios, the epic use. alors: perhaps that of the Hyperboreans, which one Doric legend located in the far west. Herakles is said to have penetrated to this 'ancient garden of Phoibos'-6. woord: the Greek loves to add to a verb of metion the instrum, dat. of the part of the body in motion. So p 27 тоої продідає, 🗵 599 вредавной пібевої, Theory. 8. 47 расчес ποσίν, 7. 153 ποσσί χορεύσαι, Ημπη 5. 57 ίδον δφθαλμοίσω, δμμασι δερκόμενος Ιλγκ it. 1, δμμασιν βλέποισα Anakr. xxvii.; cf. rivage xepoir Pind. Ol. 9. 30. (In Bairo wood Eur. El. 94 the verb is transitive) So often when opposition is implied or expressed. There is no need to interpret with Schneidewin quo equegie ob ocul a ponitur gravis H. incessus. The meaning is simply that the hero proceeded on foot after returning the cup to Helios. - Metre: it is uncertain whether the strophe is complete. 1. dact. hexap. 2. dact. pentap. Some make we know of the last foot, 3. anacr. and dact, pentap, anap, hexap catal, 4 anacr, and hexam. catal. The words waters to Aids have been arranged in a dozen different ways.

IV. Athen. 10. 456 F, East. Od. 1323. 57. From the Τλου πέρσιε, which was the main source of the Tabula Itioen in the Capitoline Museum in Rome. The first mention of

Aeneas' flight to Italy, wherein the poet was doubtless influenced by the Italic tradition, occurred in this poem (see however Seeliger Die Veberl. der gr. Heldensage bei Sten p. 34). Athen says that in the temple of Apollo at Karthaia in Keos there was a representation of Epeios drawing water for the Atreidai. Simonides (173) wrote an enigmatical distach on an assicalled Epeios because it performed a task like that of the builder of the Trojan Horse (θ 493). The 'daughter of Zeus' is Athena, who is represented together with Epeios on a vase in Roscher 1 1279. Famill quotes Tempest 3, 1, 11: "My sweet mistress | Weeps when she sees me work." ῷκτιρε: 'felt pity' (ἐλεεῖν 'have pity'). οἰκτίρω, not οἰκτειρω, is the proper form.—Metre: dact. octameter.

V. Schol. Eur Or. 249 (επισημον έτεκε Τινδάρεως ές τον ψόγον γενος θυγατέρων δυσκλεές τ άν' Έλλαδα). From the exordium of the Exera. Stes. follows Hesiod (Frag. 164), who first attributed to Aphrodite the 'evil fame' of the daughters of Tyndareus. Cf. A 436. It was the vituperation of Helen in this poem that moved her wrath and led to the blanding of the blasphemous poet. The story is told by Plato Phaidros 244 A, Isokr. Hel. enkom. 64, and alluded to in innumerable later writers. In the Ίλ.ου πέρσις Stes. bore witness to the beauty of Helen: when the vengeful Achaians were preparing to stone her, they dropped their missiles in astonishment at her beauty. Bergk (Gr. Lit, gewh, 2, 290) suggests, as an explanation of the story of the blinding of the poet and the restoration of his sight, that Stes. dreamed that Helen threatened him with blindness, and composed the Recantation after waking with pain in his eyes. An Icelandic scald Thormod dedicated the same poem to two maidens, one of whom appeared to him in a dream and threatened him with the loss of sight unless he made public amends for the insult. Awaking with smarting eyes Le paid penance and was cured. -2 ήπιοδώρω: of Hekabe Z 251; δωρ' 'Αφρ. Γ 54. Aphr is the neglected fairy of the fairy tale -3. Tuvoapen: ou λ 29%, Πηνελεώο Ξ 489 -4. χολωσαμένη (MSS.), after κείνα, would not be the usage of Pindar, who Doricizes. Scyanous: an allusion to the adultery of Klytainmestra and Timandra. raiyaaovs. Helen was the bride of Theseus, Menelaos, and Paris. Hestod does not include Theseus. Helen is called πολυάνωρ Aisch. Agam. 62, τριάνωρ Lykophr. Alex. 851. --Metre: dact.-epitrite.

VI. Athen, 3, 81 n. 1. Κυδώνια μάλα: see on Ibyk. 1 1. ποτερρίπτευν: the compound may be defended by ἀνερριπτουν 73. That ρεπτέω = ιασίο, ρεπτω = ιασίο is not proven. The

ceremony of φιλλοβολία was common on other occasions: Pind Pyth. 9 123 πολλά μέν κείνοι δικον | φυλλ' έπι και στεφανους, ιν. 18. Eur. Hek. 5.4.—3. κορωνίδας: Et. Mag. κορωνίς: είδος στεφάνης πεπλεγμένης έξ tov. Perhaps this singular usage is Chalkidian; but it is less likely that the word is borrowed from corona than that the Latin word is a loan. Sim. 174 has χορωνός. Though Κορωνίς, the beloved of Apollo, had her name from her beauty (τὸ κάλλος ἐπεκληθη: Isyllos), she may be the 'crow' not the 'garland.'—Metre: dact.-epitrite.

VII. Plato Phandros 243 A: for those who have sinned in their treatment of the myths, there is an ancient purification, unknown indeed to Homer, but recognized by Stes., who, blinded because of his slander of Helen probably in the 'Ixiou wipous), discovered the cause since he was a poet, for he forthwith wrote ook lot' kit, and received his night immediately thereafter. These three verses of the Palinode, the most famous perhaps in all Greek poetry, are quoted by a host of later writers, and passed into a proverb. The thought that preceded v. I was: 'They say that thou wast seized with love of Paris and carried off to Troy.' Plato Rep. 586 c says that, according to Stea., it was Helen's semblance for which, in ignorance of the truth, the Greeks and Trojans contended. Whether this bold innovation on tradition was borrowed from Hesiod (cf schol, Lykophr, 822) or original with the poet cannot be discovered. At any rate Stes received the credit of it; and it is a characteristic of his genius to break with trad tion. The poet seems to have implored the assistance of Helen's brothers: cf. Hor, Fpod. 17. 42 infamis Helenae Castor offensus vicem | fraterque magni Castoris, victs prece, | ademta vati reddidere lumina. Hdt. 2. 112 relates that Proteus retained Helen in Egypt but dismissed Paris, who returned to Troy without his stolen bride and the treasure In his Helen, Euripides recounts that she was carried off ly the command of Zous and that she abode in Egypt until Menelaos, returning with the etowlor, discovers her and both escape to Greece. Europides endeavoured to outdo his predecessors in transforming the post Homeric version, story was amplified at a later period: Paus 3, 19, 13 makes Helen, who is living with Achilles in the island of Lenke, send a message to Stes, telling him that his loss of sight is due to her anker; and Konon Nurr 18 says that the messe, a enjoined the poet to write the Palinode if he would regain his sight. In Od. 1, 16 Horace follows the example of Stes. -2. (f. than rolling evi unvoir a 211. Some retain the opic νηυσίν here 3. The terminal accus. With ἐκνέομαι is biss

noteworthy than that with έλθειν. Ικνέσμαι has practically become transitive ('reach'), πέργαμα; the plur, is first used by Stes, of an acropolis in general, here defined by Tροίας. In Homer ή Πέργαμος is the citadel of Troy. Pindar recurs to the Homeric usage, Ol. 8, 42, while Soph. Phil. 353 has τάπι Τροία πέργαμα.—Metre: dact.-epitrite. Reading εἰσέλμοισιν Rossbach makes one verse of II. 2 and 3.

VIII. Schol. Aristoph Pax 775 (Μοῦσα, σο μέν πολέμους ἀπωσαμένη μετ' έμοῦ | τοῦ φιλου χυρεισον | κλεισισα κ τ.λ. σοὶ γαρ ταδ' έξ ἀρχῆς μέλει) says these verses are α πλοκή (παρα πλοκή?) or 'intertwining' of the words of Stes., as in the case of Frag ix., x. It is uncertain how much belongs to the lyric, how much to the comic poet; some think the entire passage is taken from Stes. (Klein, Schneid.). The Oresteia, from which we have three fragments, was based either on the cyclic epic or on Xanthos. It embraced two of the twenty six books of the poet.—1. Μοῦσα: we might expect Μοῖσα (Pind) or Μῶσα.—2 κλείουσα, here and Hymn 32. 19, does not follow the usage of Homer, in whose text κλεέω is always possible.—Metre: dact.-epitrite.

IX. Schol. Aristoph. Pax 800 (δταν ήρινὰ μὲν φωνῆ χελιδων | ήδομένη κελαδή). On the swallow, see Folk Songs xx11, κελαδή. -έŋ Mucke, on the ground that the choral poets do not contract outright. -Metre: dact.-epitrite.

X. Schol. Aristoph. Pax 797 (τοιάδε . . . καλλικόμων | τόν σοφόν ποιητήν | ύμνεω). Χαρίτων: cf. Pind. Ol. 9. 27 Χαρίτων νέμομαι κάπον κείναι γάρ ώπασαν τὰ τερπνά. δαμώματα: hymns composed for public delivery by choruses of men and youths at the festivals in the western colonies (δημοσία φδομενα). Hesychros thought the word meant a song of jollity, a meaning that suits Pind. Isthm. 8. 8 waveauero & άπράκτων κακών γλυκύ τι δαμωσομέθα. I do not agree with Bury who thinks our fragment is a song of joy sung by the members of the δaμor on the return of spring. appus is chiefly Ionic (cf. Anakr. vni , xxv) but also used by Sappho ήρος έπερχ: Alk. xxviii. Though the measures eg. xxi. are dactyle-epitrite, the musical mode was the Phrygian, not the Dorian as we might expect. So the mode of Pind. Nem 8 was Lydian, and several odes of the same poet, though Dorian in rhythm, show a mixture of the Dorian and the Lydian 'harmony.'

XI. Plut. de sera numin. vind. 10. The serpent in the ominous dream of Klytainnestra was Orestes according to the legend followed by the tragic poets: Aisel. Chocph. 527

τεκείν δράκοντ' έδοξεν, Eur. Or. 479, 14°4 μητροφόντης δρύκων. Some (e.g. Seeliger p. 19, think that IIA, here means Orestes, the descendant of Pleisthenes, just as Agam, is called Helowidge and Tarrahions. It is however generally supposed that Stes. substituted Again, for his son One version of the genealogy of the Pelopidal made Pl. the father of Agam. To reconcile this with the Homeric statement, the story was invented that Pl. died young, leaving his two sons to the care of his father Atreus; whence Again and Men were called Atreadai. In Aisch, Agam. 1569 they are called Πλεισθενίδαι. Robert Bild u. Lied 171 suggests that in the further narration of the dream of Kl., the serpent Orestes, who drew blood instead of mulk from his mother's breast, was the result of the union of the serpent Agam, and Kl. The account of the dream in Auchylos and Sophokles (El. 417) was therefore, on this view, derived from Stes., the second part of the dream being selected for dramatic purposes. The serpent with bloody crest indicates the wounds inflicted upon the head of Again. (σχιζουσι κάρα φονιφ πελέκει Soph, El. 99). Metre: v 1 dact. tetrap, + trip, v, 2 two dact, trip, catal, with the form of an elegiac hexam. (unusual). v. 1 might be written in two lines. Bergk wrote έδοκησεν to get an epitrite.

XIL Strabo 8 347: Rhadina sailed with the west wind from Samos to Korinth, the tyrant of which city she wedded, Her brother and her cousin Leontichos sailed to Delphi at the same time. Leont, being in love with Rh. started thence for Korinth. On his arrival he was put to death by the tyrant together with Rhadina. We have in this story one of the elements out of which the Greek romance arose. Strabo thinks it is Samos in Triphylia that is meant, while Paus. 7. 5. 13 maintains that it is the lonic island, and states that (on the road to the temple of Hera) there was a monument to Rhadma and Leontichos, at which unfortunate lovers offered their prayers, -1. Cf. Alkin i. \(\lambda\)(ya': see on Terp. vi. έρατωνύμου; as Bacch. ix. 31. Bergk auggested Έρατοί, νόμους. Alkm. xviii has έρατών επεων.-Metre: logacedies, which are rarely used by Stea, are felicitously chosen as the vehicle of a love story.

XIII. Plut, de E aj ud Delph. 21: quoted to show the antagonism between Apollo and Pluto. Bergk suggested that Stes. may have parti ipated in the Delphic poetical contests that were newly organized during his life time.—

1. To take μάλα with φιλεί and μάλιστα (Mss.; possibly a dittography of μάλα τοι) with παιγμ, is harah. Can μάλα τοι μάλιστα mean 'certainly above all things'? Bergk read μέλισταν, from μέλιστας (—μέλικτας Theokr. 4. 30) probably w

κιθαριστάς Alkm. xxiv., since flute contests at Delphi were abandoned soon after their introduction. For the thought cf. Sa. xli., Plato Laws 947 B (when the chief priest of Apollo is buried there are no dirges), Aisch. Sept. 868, Frag. 161, Soph. O. T. 30, O. K. 1221, Eur. El. 142, I. T. 184, Kallim. 2. 20. Lyric poetry was less austere in the sixth century than in the time of Terpander.—Metre: dact.-epitrite.

XIV. Stob. Flor. 124. 15. ἀτελέστατα: apart from the verbals in $-\tau \dot{\epsilon} a$, the neut. pl. of adj. used as a predicate appears in early poetry in Z 56, five times in Pind., once in Theognis (C. F. Smith Trans. Am. Phil. Assoc. 25. 73). For the sentiment cf. Sem. 2 τοῦ μὲν θανόντος οὐκ ἄν ἐνθυμοίμεθα; | εἴ τι φρονοῖμεν, πλεῖον ἡμέρης μῆς, Archil. 9.—Metre: dact.epitrite (or possibly logacedics).

XV. Stob. Flor. 126. 5, Apostol. 8. 83 D. Cf. Archil. 63 οῦ τις αἰδοῖος μετ' ἀστῶν κἀναρίθμιος θανὼν | γίγνεται· χάριν δὲ μᾶλλον τοῦ ζοοῦ διώκομεν | οἱ ζοοἱ· κάκιστα δ' αὐτῷ τῷ θανόντι γίγνεται, Soph. Aias 1266 τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ. "The evil that men do lives after them, | The good is oft interred with their bones." For the elision in ποτ', cf. Pind. Ol. 7. 90; ποτθέμεν Epicharm., ποτ τάν Aristoph.— Metre: dact.-epitrite. Some find here a troch. tetram. catal. (without caesura).

IBYKOS.

Ionian and Dorian civilizations with their divergent ideals came together in the city in which the poet Ibykos was born. Rhegion in Bruttium was founded by Chalkidians from Ionic Euboia with whom were associated many Dorian fugitives from Messene. Thuk. 6. 43, 79 calls the inhabitants Chalkidians, but under the rule of Anaxilas (500-470) the city was Doric rather than Ionic. Whether the poet was of Ionic or Doric stock, or whether he was of mixed blood, is uncertain; in any event he must have been familiar with both Ionic and Doric, since both dialects were spoken in his birthplace. Early inscriptions of Rhegion show a non-Ionic element.

The meaning of his name is unknown. Some of the ancients connected it with τρυκος a screaming bird; a derivation which has doubtful support from such birdnames as Αίγιθος, Έποψ, Κύψελος. Until he settled in

Samos, Ibykos seems to have led a wandering life like the rhapsodes and many of his own class. Himerios relates the fabulous story that on a journey from Katana to Himera he fell from his carriage and broke his arm, whereapon he made an offering of his lyre to Apolto. At Himera he may have become acquainted with Stesichoros whose influence is traceable in his fragments.

The only dates that are mentioned in Ibykos' life are connected with his stay in Samos. Probably his floruit was fixed by the chronographers with regard to his sojourn at the Samian court; just as the floruit of Anakreon and Pythagoras was placed in 532 because Polykrates became tyrant in that year. Suidas reports that the poet came to Samos in 564, when Polykrates the father (grandfather I) of the despot was lord. The father of the famous Polykrates is known to have been Ankes, and it may have been at his request that Ibykos came to the island in order to assist in the education of his son. Alakes ascended the throne in the same year as Kyros (560), to whom the poet may refer in Frag 20, unless Kyaxares is meant by Kuápas. Polykrates reigned from 532 (or 530) to 523 or 522. Kyrillos sets the florest of Ibykos at 544, which may be tolerably near the truth.

Thy kos' fabulous death, which has been popularized by Schiller, is first narrated by Antipater of Sidon (Anth. Pal. 7, 745) over four centuries after the poet's time. Antipater relates briefly that the poet was attacked by robbers when he was walking on a lonely shore after leaving his ship, and that in expiring he called upon a passing flock of cranes to become his avengers. Plutarch places the scene of the arrest of the murderers in the theatre at Korinth, while Suidas adds that one of their number, seeing some cranes in that city, exclaimed iδέ, al 'Ιβικου έκδικοι, which remark, being overheard, led to their arrest and conviction. The story gave rise to the proverb al 'Ιβύκου γέρανοι.

The tale has two main ingredients: (1) That the poet was murdered. This may or may not be true, but Frag. in, where the poet apparently speaks of himself as aged, makes for neither view. We have legends of the murder of Hesiod and Aesop, who perished when on journeys, of Stesichoros, who was killed by robbers, etc.

These stories may have come into existence from the belief that minstrels often journeyed alone and carried with them the proceeds of their art, (2) That cranes witnessed the murder, and became the instruments of vengeance. Welcker regarded this part of the story as an illustration of the popular belief in a poetic justice whose instruments are the birds, the representatives of the gods and joint inhabitants of the air with the allseeing sun which brings to light the hidden deed. Person and place are secondary circumstances and vary with the particular case, but the religious or moral sense demands a concrete instance to attest the truth of the universal law. Welcker's explanation, while probable enough, still lacks some actual points of departure to establish the necessary connection of Ibykos with his cranes. It is most likely that the tale is the creation of a period when 'nature poetry' was no longer in process of formation and that some etymologizing rhetor or grammarian I rought the name of the poet into connection with this. which he thought was the equivalent of yéparos noteworthy that none of Ibykos' lyric successors or Plato, to whom the story would have been serviceable, makes any mention of the legen L

Thy kos' poetical activity falls into two periods, though we cannot be sure that they do not overlap. Before he went to Samos he followed in the path of Stesichoros, whose $A\theta\lambda\alpha$ $\epsilon\pi l$ He\tau\alpha was sometimes ascribed to him. From scattered references to the epico-lyric poems, none of the titles of which are cited, we learn that he anticipated Pindar in describing the voyage of the Argonauts. He related that Achilles wedded Medera in Elysuum, gave Jason a sister—Hippolyte, and made mention of the Harpies, Phineus, and Orpheus. Many of the heroic personages of the Trojan war reappeared in his hymns. Thus we know that he treated of Hektor, whom he made a son of Apollo, of Odysseus, Diomedes, Idomeneus, the friend of Helen, the Dioskuroi, and Menclaos. The story of Herakles that had been told by Stesichoros was taken up by Ibykos.

With the sejourn at Samos begins the subjective period, in which the poet shows the influence of the Aiolians, as does Anakreon who was associated with him at the court

of Polykrates. Ibykon and Anakreon are the first poets to place their muse at the disposition of a tyrant. We do not know the degree of subservience or of independence displayed by these court poets; but even if Pindar, with a reference to Ibykos, says that before his own time the muse was not venal or put to hire, it is scarcely probable that Ibykos manifested the independence of spirit displayed by Pindar or even by Simonides at the more splendid courts of the Sicilian tyrants.

Though he recalls Alkman, Ibykos occupies a unique position in the history of Greek lyric. He unites the opposing tendencies of Dorian and Aiolic song. In him the choral poetry of the Dorians borrows the glow of passion that illuminates the monodic lyric of the Aiolians. We cannot discover how far the love poems of Ibykos are the outpouring of his own heart, since they assume the choral form with its threefold division, which in Stesichoros was restricted to the objective hymnodic song. Mach of Ibykos' lyric was devoted to the praise of beautiful youths (the waidired Euroi) and it was this aspect of his work that attracted the attention of the ancients, though they objected to its vivid erotic colouring. Creero Tusc. 4, 33-71 says maxime vero omnium flagrare amore Rheginum I bycum apparet ex scriptis. In his love songs a mythological element reinforced the expression of a feeling that was either personal or the product of the vivid fancy of the poet. Thus in a poem in honour of Gorgias he narrated the story of Ganymede, who was carried off by Zeus, and of Tithonos and Aurora. Ibykos mixed the human and divine after a fashion totally different from that of Alkman in his parthenera. He introduced the enkomia, in which a living person was made the subject of the lyric muse which up to his time had been confined to the praise of gods or heroes, and was herein the successor of Stesichoros and the predecessor of Pindar in his ode to Theoxenos (Frag. xv.).

The style of Ibykos is graceful and passionate; it is illuminated by figures that are full of force and vividness; and it employs descriptive epithets with fine effect. Ibykos has more life and energy than Stesichoros and a keener eye for the beauty of nature.

His poems consisted of seven books, a division that was

based probably on differences of metre. These are in the main those employed by Stesichoros though there is herein no mark of a special connection between the two poets. Dactyls predominate, but epitrites are not unusual. The general measures are better adapted to the style of the poet in his later period when he came under Aiolic influence. Ibykos uses a slight admixture of Aiolism, which is foreign to the dialect of Stesichoros if we may judge from the Mss. of the scanty fragments of the latter poet. Otherwise his dialect is a fusion of Doric with Ionic-epic elements which is not to be ascribed to his native Rhegine speech.

- **I.** Athen. 13. 601 B. In nature Love shows his power in the springtime; the heart of the poet he dominates continually (οὐδεμίαν κατάκοιτος ὥραν). Cf. Theogn. 1275 ὡραῖος καὶ Ἔρως ἐπιτέλλεται, ἡνίκα περ γῆ | ἄνθεσιν εἰαρινοῖς θάλλει ἀεξομένη. | τῆμος Ἔρως προλιπὼν Κύπρον, περικαλλέα νῆσον, | εἶσιν ἐπ' ἀνθρώπους σπέρμα φέρων κατὰ γῆς. As Eros, the child of Aphrodite, is a god of the spring-tide, so to Aphrodite herself the spring is sacred: tibi suavis daedala tellus | summittit flores Lucr. 1. 7. Cf. the Earl of Surrey's Description of Spring, and Hor. 2. 9. The closing lines of the strophe are a swiftly moving panorama; the interlacing of the strophe with the antistrophe increases the effectiveness of the picture of the rapid assault of passion.
- 1. Κυδώνιαι: mala, quae vocamus cotonea, et Graeci cydonia, ex Creta insula advecta (Pliny H. N. 15. 10). The quince was regarded as the best species of apple. The χρυσόμηλα were a kind of quince, perhaps the same as the aurea mala of Verg. Ecl. 3. 71, though some think that they are pomegranates; or aurea is used for pulcherrima (Ecl. 8. 52). In Ecl. 2. 51 quinces are cana tenera lanugine mala. Kydonian apples are mentioned in Alkm. 143, Stes. vi. They were sometimes called κοδύμαλα (Alkm. 90). Cf. Athen. 3. § 20.
- 2. μαλίδες = Hom. μηλέαι; μαλίς is the tree, μάλον the fruit as in Theokr. 8. 79 (τὰ μαλίδι μάλα, scil. κόσμος). μηλέα, ἐλαία, κίτριον are both tree and fruit. The quince and the common apple were love-offerings: Verg. Ecl. 3. 71 (cf. Theokr. 3. 10) aurea mala decem misi; cras altera mittam, Theokr. 2. 120, 5. 88, etc., Anth. Pal. 5. 79, 80; roscida mala... donum Veneris Claudian epith. Pall. 8. ροάν: ἄρδω

with the gen. as in Hymn 9 3 îπτους άρσασα βαθυσχοίνοιο Μέλητος, Lupl orion 75 Σιμόεντος Άχαιδας άρσαμεν ΐπποις (dat, in Aisch. Pers. 805 πεδίον Άσωπός ρόσις άρδει). These examples have been compared with λουεσθαί ποταμοίο as opposed to λ. ίδατι. The constr. of λουεσθαί with the gen., regarded as 'quasi-partitive' by Monro, H. G. § 151, is still obscure (Delbruck in Brugmann's Grundriss 3. 1 330; cf. Kuhner-Gerth 2. § 417. 3. n. 4) αίματος έδευσε γαίαν Ευτ. Phoin. 674 may be an analogue of πίμπλημι. ρόσιν can scarcely be called a genitive of material. άρδ. ρόσιν έκ ποτ. is not = ἐκ ρόσιν ποτ. and is not to be supported by πάσα δ ναμις ἐξ υδάτων άρδεται (Athen. 2. 43 0) or by Hdt, 1 193 ἀρδομενον ἐκ τοῦ ποταμοῦ. Cf. on Baech, χνιι. 2.

- 3. ἐκ ποταμῶν ποταμίων ('river streams'); a prepositional phrase takes the place of an all as in Sa. xxiv. Γρόδων τῶν ἐκ Ηιερίας, Pind. ix. ὁ ὅπλα ἀπ' 'Αργεος, Aristoph. Ekkles. 918 τον ἀπ' 'Ιωνιας τρόπον. The ροαί are led off by ὁχετοί (αἰλῶνες, διώρυχες). ἀρδω of irrigation Hdt. 1. 193. παρθένων: the garden of the nymphs was described by Homer ρ 209 (cf. μ 318) and by Sappho (see on Frag. iv. and cf. Theokr. 7. 135). Some write Παρθένων, and find here an allusion to the garden of the Hesperides, though the daughters of Atlas are not called παρθένοι. In Athen. 3. 83 B the golden apples of the Hesperides are said to be citrons. Paus. 8. 24. 7 says that the cypresses planted about the tomb of Alkmaion were called παρθένοι and never cut down. A reference to these trees and to a local cult would however be ont of place here.
- 4. ἀκήρατος · Hymn 3. 72 λειμώνας ἀκηρασίους, Choirilos 1 ἀκήρατος λειμών of the Muses, Eur. Hyppol. 73 σοι τόνδε πλεκτόν στεφανον έξ ἀκηρατου | λειμώνος . . . [ἔνθ' οδτε ποιμήν ἀξιοῖ φέρβειν βοτὰ | οδτ' ήλθε πω σιδηρος, ἀλλ' ἀκήρατον | μέλισσα λειμών' ήρινον διέρχεται. The garden is ἀνειμένος (cf. Plato Lavos 761 C). οίνανθίδες: elsewhere οίνανθη, the bud (gemma) that appears on the shoot (palmes) of the vine (οίνη ντίτε). Cf. Piud Nem. 5. 6 τέρειναν ματέρ' οίνάνθας ὀπώραν, 'season of fruit, tender mother of the vine-blossom,' Eur. Phoin. 229 οίνα θ', ὰ καθαμέριον | στάζεις τον πολύκαρπον | οίνάνθας Ιείσα βιτρον.
- 5. αὐξόμεναι: the melio poets generally prefer αὄξω to the epic αέξω (still used by Pind. and Sim.).—6. έρος: Aiolic and epic, also in tragedy.
- 7. οὐδεμίαν: Welcker, Kl Schr 1. 233, wrongly thought the reference in οὐδ. ὤραν is to the manifold use of Ibykos' love-songs in praise of beautiful youths. Cf. Tibuil. 1.

- 2. 4 infelix dum requiescit amor. Katákortos: only here. iπό 'amid,' of the external accompaniment of an action, as of sound on' avhor Anakr. x., on' andas Pind. Ol. 4. 3; of light υπό λαμπάδων Eur. Jon 1474: of pressure from without δρ σσειν ύπο μαστίγων Hdt. 7. 22. See Jebb on Soph. Trach. 419. In deλλη ἐπὸ βροντῆς N 796 the thunder is regarded as the cause of the squall. Ancient meteorology saw in the wand the cause, in the lightning the effect. Cf. Lucr. 6. 96, 246: flashes of lightning struck out by the collision of the clouds. In Verg. Asa. 8, 420 three shafts of red fire and winged Auster form the motive force of the thunderbolt together with three shafts of writhen rain and watery cloud, cf. 2, 649. But in Ibykos an allusion to a distinctly physical doctrine would be inapposite oxigor: 'raging.' The transitive use in the transferred sense in Eur. Phoin, 250 auch be πτόλιν νέφος ασπιδών πεκνόν φλέγει σχήμα φοινίου μαχής. See on Bacch, xiii. 12.
- 8. Ophtrios: the 'ruff an Boreas' of Chancer, I 5, Hes. W. D. 553, Tyrt, 12. 4. The lonic η is invariably preserved in choral poetry (Pa.d. Pyth. 4, 205, Soph. O. T 197, Hor. 1. 25. 11 has Thracio baccaunte magis sub inter- | luma vento. In Sa. xiii. Love is a wind that descents on the mountain oaks. Here obstinate, persistent passion is compared to Borens. Contrast Soph. Ains 257 λαμπράς γάρ ἄτερ στεροπής | agas bees voros de Afrei. Some winds are sine pertinacia rehementes Seneca de ira 1, 16. alakais: passive in Hom Frenzy parches like the dog-star (df. Lapiar Hes. Shuld 153) or the sun (af. ήλιος Apoll. Rhod. 4. 679), έρεμνός: Love, the storm wind, is an έρεμνη λαιλαψ (M 375). (f. Dante on Love: 'There seemed to be in my room a mist of the colour of fire, within which I discerned the figure of one of terrible aspect' (Vita Names 3). Love, the child of Zephyr, is a δεινότατος θεός Alk. ni. άθαμβής: cf. Bacch. vni. 22. Son e read doreudys.
- 9. πεδόθεν τινάσσει: Hes. Theogon. 680 πεδοθεν δ' ετινάσσετο μακρός "Ολυμπος, Sa. xui. ερος . . . φρένας έτιναξεν. The reading of the Mss. παιδοθεν φ. λάσσει 'holds my heart captive from my earliest manhood' is inappropriate and ill supported by (seero's a puero litteris deditam. Nor can παιδοθεν παιδος because of the distance from έρος.—10. άμετέρας φρένας . so Bacel. 12-3.—Metre a logacedic strophe of simple structure though more elaborate than Alkm. iv. We have here the beginnings of the freer logacedic movement in choral poetry. v. 7 consists of two catal. tetrap. like 1-3; v. 8 of a catal. tetrap, and a dact. heptapody. The dactyls are probably chorese not cyclic.

II. Schol. Plato Parmen. 137 A. Cf. Sa. xvi., Anakr. vii., xix., Hor. 4. 1 intermissa, Lenns, den rursus bella mores? Parce precor, precor, non mon qualis eram bount | mb regno Cinarae 1 aut: see on Alkm. xiii. kvavéolotiv: cf. A 528 ktavénolv επ' δφρυσι, Hes. Shirld 7 βλεφαρων από κνανεάων. The v is lengthened as in Homer, So keaveas Pind. Ol. 6, 40. Bleφάροις: cf. Hes. Theogon. 910 των και άπο βλεφάρων έμος είβετο δερκομενάων | λυσιμέλης: καλόν δέ θ' ύπ' όφρυσι δερκιδώνται, τακέρ' δερκόμενος: as ταρθένιον βλέπων Anakr. iv., λοξόν βλέπουσα Anakr. xxvii., φυ ονερά βλέπει» Pind. Nem 4. 39; τακερον βλέπειν Alkiphron 1. 28, τακεραίς λευσσούσα κοραίς Anth. Pal. 9, 567. Anakr 169 calls Eros rakepos, and Aphrodite's glance is takepor (Philetairos 231), and was so represented in the sculptures of the fourth century. Through of love Pind, xv. 9. Some find metonymy here as in γλωρόν δέος, φρισσοντας δμβρούς, 'cold shuddering dew.' For the sentiment we may compare Eur. Hek, 442 &a kalan yap , Τροίαν έλε (Helen) - 2. άπειρα, άμφιβληστρον Armor Atsch. Agam. 1382.—3. Sierva; of Ariphron 5. Eros. is the known 'Approditing me (supplied by Bergk) does not repeat $\mu\epsilon$ in l. 1, since that depends on $\delta\epsilon\rho\kappa$. A pronounmay be repeated under stress of excitement (especially in entreaty) when the construction is not altered. A complete member of the sentence intervenes in such cases. βάλλα de conatu - 5. acelopopos - peperikos (the name of Hieron B horse). Cf Λ 699 άθλοφόροι ίπποι αίτοίσιν δχεσφιν ελθώντες μετ' άεθλα, Χ 22 σευαμένος ώς θ' ίππος άεθλοφορός συν δχεσφίν, Alkm. iv. 48, work: close to old age; cf. Soph. O. T. 1169 προς αίτφ γ' είμι τφ δεινφ λέγειν, Pund. Λεm. 9. 44 τελεθει προς ympas alwe (personification) According to Pany N. H. 8, 42, 9 64 race horses live longer than ordinary horses, which are old at sixteen. The former may continue to race till they are twenty, and live till fifty. Flying Childers ded at 26, Henry Clay and Dictator live I to at least 30, while Matchem, who stopped racing at 10, lived to 33. Even stud horses do not reach the age mentioned by Pliny The simile of course proves nothing as to the advanced age of the poet muself -6. ov is personal and commutative, the car accompanies the steed in his course. Cf. our appears Bog Pind Ol. 1. 110, our Traces Path, 11, 48 Sycode: when Ibyk, does not borrow φι from Hom., as here, he uses it out of place (Λ.β αφιγενής 57). See on Mimu. 12 9. \mathbf{Ba} : the agrist in similer is used for vividness, ϵg . N 389 House 8' is one res does hower, P 23, 33 This age t is akin to the gnomic. See Goodwin M T. 547, 548. For the thought cf. Soph. El. 25 Gover yap Innos elyevis, kar ji yépwe kit. d., where Jebb quotes Philostr. Vit. Sophist. 2. 23. 4 ανδρα . . . νωθρὸς γὰρ ὑφ' ἡλικίας δοκῶν νεάζουσαν ὁρμὴν ἐν ταῖς σπουδαῖς ἀνεκτᾶτο. Ibykos is imitated by Ennius Ann. 441: sicut fortis equus, spatio qui saepe supremo | vicit Olympia, nunc senio confectu' quiescit. Cf. Tibull. 1. 4. 31: quam iacet, infirmae venere ubi fata senectae, | qui prior Eleo est carcere missus equus, Verg. Georg. 3. 95-100, Hor. Epist. 1. 1. 8.—Metre: dactylic, with a protracted trochee in 1. 3 (unless we read K. βάλεν οτ εἰσέβαλεν).

IV. Athen. 9. 388 E. For alel μ' Bergk read $\delta l \eta \mu' = \pi \tau \dot{\omega} \sigma \sigma \omega$. θυμέ: cf. Archil. 66, Pind. Nem. 3. 26, xv. 1, Frag. 127. 2, φιλὰ ψυχά Pyth. 3. 61, φίλον ήτορ Ol. 1. 4. The πορφυρίς, mentioned in Aristoph. Aves 304, is referred to in Frag. 8 (αlολόδειροι λαθιπορφυρίδες). It probably differed from the πορφυρίων, the purple gallinule. In Alkm. vii. the ἀλιπορφυρίς is the halcyon.—Metre: two trip., each ending in a dactyl, form the hexam. Ibyceum.

V. Athen. xiii. 564 F: quoted with Sa. ix., Anakr. iv., Pind. xv., Likymn. iii., etc., to show that love is "engender'd in the eyes." Philoxenos' address to Galateia (p. 137) is called 'blind panegyric' and totally dissimilar to the praise of Euryalos. γλυκεᾶν, γλυκεῖᾶν, and γλυκέων have been proposed for γλαυκέων, which is a solitary case in choral poetry of Ionicepic -εων from an \$\frac{1}{2}\$ stem. γλαύκειος occurs only in the proverb γλαύκειον φόν. With this passage, cf. Hdt. 4. 108. θάλος: cf. Χαρίτων θρέμμα Aristoph. Ekkles. 974, Χαρίτων Ιερον φυτόν Theokr. 28. 7, κόλπω σ' ἐδέξαντο ἄγναι Χάριτες Alk. xxvii. Ibykos sings only of the beauty of youths.—2. καλλικόμων is sometimes taken substantively, pulchricomarum virginum cura; cf. χρυσοδαίδαλτον μέλημα Aristoph. Ekkles. 972. Others supply Έρώτων, Μουσῶν (cf. Sa. 60, Sim. 44), Νυμφῶν, etc. (cf. καλλίκομοι κοῦραι Διός Anakr. 69). It is better to suppose that

a line has been lost that contained the point of Athenaics' μελέδημα cf Pind Frag 95 σεμνάν Χαρίτων quotation. μέλημα τερπνών. Κύπρις: Ibyk is the only choral poet who permits 'Attic' correption in this word. Pind. has Κύπρος. -3. άγανοβλ. Πειθώ: cf Aisch Eum. 970 στέργω δ' δμματα Πειθούς. Pertho (Suada, Suadela) appears first in Hes. W. D. 73 Sa. 135 and Ausch. Suppl. 1040 call her the daughter of Aphrodite, and Sa. 57 A calls her 'Aphrodite's handmaid bright as gold.' See on Sa. i. 18. To Pind. (Frag. 122) Peitho is the handmand of Aphr Pandemos with whom she was associated in the Attic cult. In Megara a statue of Aphr. Praxis was placed near figures of Peitho and Paregoros, both the work of Praxiteles. There was an Aphr. Pettno in Thessaly and Leabos Cf. Hor. Epist. 1. 6. 38 ac bene nummatum decorat Suadela Venusque. Poitho appears in the scene where Aphr, persuades Helen (Baumeister fig. 708); Sappho, Aphr., Peitho, Huneros and Pothos occur together (Baum. fig. 1809). Cf. Anth. Pal. 6, 14 of Sappho: άν Κύπριε καί Έρως σύν άμ' έτραφον, ας μέτα Πειθώ Επλεκ' αειζωον Πιεριδων στεφανον. -- Metre . vv. 1, 2 dact. tetrap., v. 3 heptap. Perhaps the penultimate syllable was prolonged by TOVI.

VI. Athen. 15. 681 A. The mention of apples, perhaps those of Kydon (Frag. 1.), shows that the fragment describes a φυλλοβολία. See on Stes. vi. The έλλχρυσος was called χρυσανθέμον in ancient times, and δάκροα τῆς Παναγιας (the Virgin) by the Modern Greeks. Of Alkin. in., ξανθοτέρα έλλχρισσίο Theokr. 2. 78. Metro legacetic.

VII. Herodian περί σχημάτων 60. 24 (Rhet. Gr. 3. 101). Cf Soph. El. 17 ήδη λαμπρόν ήλιου σέλας (έφα κινεί φθεγματ' δρνίθων σαφή. Some read ασπνους οτ άσπνος Dor. accus.) as a proleptic accus. excitat luscimas, it somnum mittant. But there is no need of change. Cf. φιλάγρι πνε of Selene, (hyphic Hymn 9. 7. κλυτός . ciarus, of the beauty and splendour of the dawn; Shakesp. "Full many a glorious morning." The ancients thought κλυτός here—δ τοῦ κλιείν αίτιος. Contrast "the busy day, wak'd by the lark." Troid. 4. 1. εγείρησεν as K 511, depends on a conj. requiring the subj.—Metic. logacedic. A μέν after δρθρος would give a choriambic pentam. Some divide after δρθρος

VIII. Herodian περί σχημι 60. 31. The prophetic power of Kassandra is first montoned in Stasinos' Κυπρια. Honier calls her the nost beautiful of Priam's daughters (N 365), and describes the scene when before all others she observes the return of her father from the Greekin camp (\$699). He also

alludes to her death at the hands of Klytaimnestra (\lambda 422). In the Ίλιου πέρσιε Arktinos parrated her capture by the lesser Ajax, who dragged her by the hair from the statue of Athene. Schneidewin unnecessarily thought the adj fparent. (cf. Pind. Pyth. 4, 136) points to a mention of her seizure in the poem of Loykos. 2 dams Exper Bootav: ef. Batrach. 8 ως έπος έν θνητοίσων έφυ, Soph. Antiq. 829 ώς φάτις άνδρων, Eur. I. A. 72 ως δ μέθος άνθρώπων έχει. For this use of έχω ef. a 95 μιν κλέοι έν άνθρώποισιν έχησιν, Mimn 15, Aisch. Suppl 1025, Eur. Med. 420, κατέχω Pind. Ol. 7, 10, Pyth. 1, 96. Expor: not mor, but subj dependent upon a preceding conjunction. The schema Ibyceum, which supposes the use of -not in the indic. of barytone a verbs, does not exist. It is possible that the grammarians misunderstood the epic itelyou, ayyou etc. and held that not might appear in the subj.; or they transferred the Aiolic indic. -not (φιλησι = φιλεί) to έχω. έγειρησι, έχησι, and θάλπησι Bacch. xvii. 2 should be written Some make v. 1 γλ. . . . Πριάμοιο -you. -- Metre dactylie (= anap tetram catal.)

- IX. Athen. 2. 58 A. From a lyric poem with an epic subject after the manner of Stesichoros. Herakles narrates his victory over Kteatos and Eurytos, the Siamese Twins of Greek mythology. They were the off-pring of Poseidon and Molione, and had, according to the post Homeric legend, two heads, four hands, and four feet, but a single body. The twins Otos and Ephi dies were also monstrosities. Homer does not explicitly state the physical union of the Moliones. In 4 658 he calls them twins, and says that while one drove, the other plied the whip. Their putative father was Aktor, so that they are called 'Aktopiove B 621, and 'Akt. Moliove A 750. Though metronymics occur (Cherron is Praupidus), the juxtaposition of a patronymic and a nietronymic is improbable. The moderns are inclined to follow the ancients in believing that Moliove conceals an appellative. As generals of their uncle Augeias they gained a victory over Herakles (πρός δ o o of Hpankish, but were afterwards slain near kleonai: Pind. Ol. 10. 27 ff Their death was pictured on the throne of the Amyklaian Apollo,
- 1. λευκίππους: this adj, was first used by Stos. Greek princes have white steeds. The horses of Rhesos were whiter than snow (K 437), the Dioskuroi are λεικύπωλω Pind Pyth. 1. 66, Eur Hel. 639, as are Zethos and Amphion H. F. 29; and so the gods Phoin, 606. Cf. also Diodor. 18, 32. While white was a sucred colour for horses (Soph. El. 705, Plant. Asin. 279, Verg. Aen. 12, 84, Hor Sat. 1, 7, 8) it did not necessarily imply excellence (χροφ δὲ οἰκ ἔχω ἔππων ἀρετὴν

defermine albis Verg. Georg. 3. 82). Only a later age regarded white horses as a mark of luxury. Cf. Plut. Cam. 7. 1, Livy 5. 23. The sons of Poseidon Γππιοι are naturally horsemen 3 Cf. σ 373 (βόει) ήλικει, Ισοφόροι. Ισοκεφαλους (Μ.) would introduce a resolved — — , which is objectionable. -4. γεγαῶτας: Β 8τ.6. ἄεον occurs in Epicharm 103, Sem. 11, ῶβεα, i.e. ῶΓεα, in the Argive dialect, ἄιον in Sa. 56. The twin sons of Leda also sprang from an egg. Some see here a reference to Orphic doctrines.—Metre: logacedic (regarded by some as dact.-epitrite). v. 2 τἔκνα with weak position as in Hes. Frag. 75, Pind. Ol 6. 62. Correption in the thesis is very rare (Kor. iv., Folk Songs xxvii. 24). See Smyth Trans. Am. Phil. Assoc. 28, 124.

X. Schol, Pind. Nem. 1. 1; cf. Strabo I. 59. The Korinthians under Archias settled in 734 B.C. the island of Ortygia, κλεινῶν Συρακοσσῶν θάλοι. At the latest in the second half of the sixth century, Ortygia was united by a mole to A. hradina on the mainland. ἔκλεκτον· cf λογάδων λιθων Paus. 7. 22. 5, 'picked,' ε.e. 'unhewn;' Thuc. 4. 4 λογάδην φέροντες λιθους, 4 31 λίθων λογάδην πεποιημένον. But Ibykos in p.ies that the mole was constructed with more than usual care and of selected stones. ἀναριτῶν: perhaps ναριτῶν. On πεδ' see Sa. xxiv — Metre: lognocdic

XI. Plut. Quaest. Symp. 9 15. 2; Plato Phaidros 242 c. Plato has παρά θεοίς - apud deos, in dus (cf. Ter Audria 233 in aliis peccandi locum) 'in the judgment of the gods.' (f. èν θεοίσι την δικην δώσειν 'before the tribunal of heaven,' Soph. Antig. 459. Reading θεοις (Aiolic accus) the meaning will be 'sinning against the gods.' Cf. Xeu. Memorah. 1. 3. 4 τῶν άλλων δὲ μωρίαν κατηγόρει (Sokr.), οἴτινες παρά τὰ ὑπὸ τῶν θεῶν σημαινόμενα ποιοῦσί τι, φιλαττόμενοι τὴν παρά τοῖς ἀνθρώποις άδοξίαν. πρὸς ἀνθρώπων: either 'from,' as τιμὴν άρηαι προς πάντων Π 84, or 'in the eyes of,' as άδικον πρὸς ἀνθρ. Thuk. 1. 71. 5.—Metre: dact, epitrite.

XII. Chrysipp. περί ἀποφατ. 14. Für den Tod ist kein Kraut gewachsen. Cf. Anakr xvi., Aisch Eum. 648, and contrast Pind. Pyth. 4. 186 άλλ' έπι και θανάτω | φάρμακον έᾶς άρετας άλιξιν εί ρέσθαι σύν άλλοις. φάρμακον also Archil. 9. 6.
—Metre: dact. hexam. with anacrusis, the enhoplian rhythm formed of two prosodiacs (— — — — — — — and

PYTHERMOS

PYTHERMOS, the next writer of skolia after Terpander, is said to have invented the Ionian (or Hypophrygian) musical mode, which received this name from the fact that the poet was born in Teos, an Ionic island. Westphal placed him early in the seventh century because Polymnastos, who is quoted by Alkman, is said to have brought the Ionian mode from Kolophon to Sparta. It is more probable that he lived shortly before or at the same time as Hipponax or Ananios (540 B.C.), since one of these iambists refers to him by name. Pythermos is thus a contemporary of his countryman Anakreon. He borrowed from Sappho the logacedic pentapody (hendecasyllabus), which remained a characteristic form of the skolion for two centuries.

Athen. 14. 625 c, citing Ananios (2) or Hipponax, χρυσδν λέγει ΙΙ. ώς οὐδὲν τἄλλα, Suidas, s.v. οὐδὲν $\hbar v.$ 'All else is then nought save gold.' Cf. Alk. xxv., Pind. xxxii., Theogn. 699 πλήθει δ' ανθρώπων αρετή μία γίνεται ήδε, | πλουτείν των δ' άλλων οὐδὲν ἄρ' ἢν ὄφελος, Antiphan. Frag. 232, Trag. Adesp. 294 χρυσός γάρ έστιν ός βροτών έχει κράτη. ήν άρα: the imperf. of the sudden recognition of a previously unsuspected connection between two things. The imperf. denotes that the present fact, though just recognized, was true before. The imperf. of 'previous admission' is different. For the use of ην άρα cf. ν 209 οὐκ άρα πάντα νοήμονες οὐδε δίκαιοι ήσαν, Soph. O. K. 117, Phil. 978, Eur. Hel. 746, Or. 721, Hippol. 359, H. F. 341, Med. 703, Frag. 810, Aristoph. Pax 832, Nubes 1028, Plato Gorg. 508 c, schol. Theokr. 11. 1; see Kock on Nubes 165, Shilleto on Thuk. 1. 69, Demosth. falsa leg. § 177. τάλλα: not τάλλα, Lucius de crasi 12. The use in ordinary Attic is uncertain (τάλλα Waeschke de crasi Aristoph., Shil leto pref. to Demosth. falsa leg.).—Metre: logaoedic (phalaecean).

ANAKREON.

THE peculiar charm of Aiolic lyric is the result of a combination of qualities that rarely coexist in the literature of any people. With Anakreon, the successor of Alkaios and Sappho in the cultivation of the song, grace and

delicacy part company with intensity and force, and in their separation the former lose much of their immediate ness and sincerity. Anakreon was an Ionian, and an Ionian was incapable of catching the subtle grace that distinguishes the poetry of the Aiolians.

The extraordinary fame of the Tean bard in modern times is largely due to the admiration of poems which Anakreon did not write, an admiration that is at once vicious on the stylistic side and ignorant of the debased form in which the Anakreontera are composed. Of the many proofs of the late date of these poems, which are found in the Anthology of Kephalas, a work of the tenth century, some may be mentioned here in addition to the absence of imitation on the part of Horace and of citation by the authors who quote the genuine fragments. 1. Anakreon is expressly mentioned as the model for the imitation. 2. The metre, which consists chiefly of catalectic iambic dimeters = - - - - (which were rarely [xxx.] used by Anakreon himself) and ionic dimeters, is monotonous, and shows flagrant violations of classical usage, some of which are due to the influence of the accent. 3. The dialect, in which epic, Attic, and Doric forms appear. 4. Other anachronisms, such as allusions to painting, sophistical mannerisms, mention of the Parthans, the Epwres in place of Epws. 5. The absence of individual traits.

These poems are the work of unknown authors whose dates range from the period of the Empire to late By zantine times.

So pervasive has been the influence of the Anakreonteia upon European literature since they were first printed (in 1554), that it is well high hopeless to substitute in the popular conception the more robust figure of the genuine poet for that of the graceful octogenarian who captivated the fancy of the seventeenth century.

The life of Anakreon, though full of vicissitudes like that of Archilochos and Alkaios, was narrow in its sympathies. A native of the city of Teos he followed his fellow citizens into exile when the Greeks were menaced by the Persian Harpagos in 545; and assisted in establishing the colony of Abdera in Thrace. Either in the conflicts prior to his migration or in connection.

with the founding of his new home he seems to have lost his shield in battle. Of his further life we know nothing until he appears in Samos where Polykrates had established a court renowned for its oriental magnificence and luxary. After the murder of that despot Anakreon accepted an invitation of the art-loving Hipparchos, the son of the tyrant Peisistratos, to make Athens his home. Here he enjoyed the favour of the great, becoming the friend of Xanthippos, the father of Perikles, and of the rich Kritias, whose grandson of the same name—one of the Thirty Tyrants—called him (Frag. 7)

συμποσιων έρεθισμα, γυναικών ήπερόπευμα, αὐλών άντιπαλον, φιλοβαρβιτον, ήδων, άλυπον.

At Athens Anakreon found Simonides and the dithyrambic poet Lasos. Upon the assassination of Hipparchos in 514 he may have quitted Athens, or he may have have remained until the expulsion of Hippias in 510. The democratic Athens of Kleistheres must have been uncongenial to a court poet; and we may well conclude from one of his epigrams (103) that he took refuge with the princely Aleuadai in Thessaly. He is reported to have died at the age of eighty-five, and, if born about 572, may have lived to witness the Iouic Revolt and the sturing events that followed in its train. Of these there is however no trace in his poems, and the tradition that he was in Teos in 495 is untrustworthy.

It is as difficult to disengage the man Anakreon from the court poet as it is to apportion his poems to the different periods of his life. Strabo says that his poetry was 'full of Polykrates,' and though the name of the tyrant, curiously enough, nowhere appears in the extant fragments, we shall not err in referring most of the songs to the period of his sojourn at the victous Samian court, to the brilliancy of which he and Ibykos lent their muse. Personal independence Anakreon may have preserved in part with all his supple wordliness, but his art, while not utterly venal-ούδ' άργυρη κώκοτ' έλαμπε πειθώ he says in Frag. 33, seems to have been absorbed by his vocation as elegantiae arbiter. Even in those poems that bear a more pronounced mint-mark of individuality (xix, xx) we are uncertain whether he is not parading himself for court applause. His sportiveness and levity forbid an immediate approach to his more intimate self. If life and art are one with him and there is no visible conflict between his ideal and his environment, still we cannot rid ourselves of the feeling that at times, with the subtle irony of the man of the world, the poet disengages himself from the theme in which he is apparently absorbed. His genius could bloom only in an atmosphere that admitted no other standard of proportion than the ephemeral delight consequent upon the adoration of the senses. Life was endurable to him as a poet only because of its amusements; its realities, its sorrows, which echo through the other Ionian poets, are unsung by him.

The five books into which the Alexandrians divided his poems, contained, besides the songs, lambics, and also elegies and epigrams, some of which have been preserved together with much that is fraudulent. As a writer of elegies Anakreon continued the Ionic tradition especially of Minnermos, though the Kolophonian poet's conception of love is dissimilar; but it is more particularly in the nambies, and chiefly in combination with choriambies, that he shows himself the successor of Archilochos and Hipponax. The popular estimate of the poet as a bibulous and amorous greybeard ignores his marked capacity for satire, wherein he shows the native talent of the Ionian for ridicule and raillery. The 'effeminate' Ioman had a sharp tongue. It is only when Anakreon gives expression to scorn or hate that he displays genuine feeling. The satire on Artemon deals with externals and not with character, but it is as effective a weapon as the more envenomed vituperation with which Archilochos assailed Lykambes.

It is as the singer of love and wine that Anakreon manifests his affinity to the Aiohans. Between him and Sappho the gulf is profound. Sensuous poetry to be great must be impassioned, and from Anakreon's poetry of the passions all genuine passion is absent. He is devoid of depth as he is devoid of vivid feeling. Instead of the soul compelling worship of Aphrodite we have a conventionalized erotic that lacks relief and never loses its equanimity. At best Anakreon may be compared only with Alkaios in his lighter moods. He shows us only the curtain, Alkaios the stage. To the court poet

Eros is the supreme deity of the pantheon. It was Anakreon's task, following the example of Ibykos, to chant παιδικοί δμνοι, to sing of Smerdies of the levely locks, of Kleubulos, and of the other dainty pages of Polykrates. 'These are our gods' (οὐτοι ἡμιν θεοι είσιν) he answered, when asked why his songs were not consecrated to the gods. The only poem that has the faintest touch of religious spirit is that in honour of Artemis (Frag. i.).

But contrasts impair our appreciation of the peculiar excellence of Anakreon. Judging his art by what it is, not by what it is not, we must accord to him the distinction of having created the toying grace with which he treats his theme. He possesses a singular sweetness, urbanity, exquisite simplicity—in part the source of his popularity—and a delicate and airy touch. He has the gift of bonhomie, he smiles when he is provoked, he has the art of gracious confession when he recounts his repulse at the hands of some favourite of the court; though, it may be remarked, women scorn him only when he is old. The master of the revels, he is master of himself, and rarely descends to grossness. He could not well have retained his vigorous sensiousness till old age had his wine not been tempered with the water of σωφροσινη. Nor does his verse show any trace of dithyrambic ecstacy, though an old writer says that it was composed under the constant inspiration of Dionysos. He has no love for Skythian orgies, strife, or tales of battles; he loves only good cheer graced by song and love. Within his narrow sphere of the enjoyment of the present, Anakreon moves with the security of the finished artist. Grace is his ideal (xvii.). Splendour and colour we may not demand from a poet whose virtues are simplicity and easy negligence (non elaboratum ad pedem says Horace). In imagery he is poor, but his few elaborate figures are carried out with tact and delicacy The ancient rhetoricians classed him among the writers of the 'smooth' style (γλαφιρά συνθέσις) and remark upon his dφελεία. He unfolds his thought analytically, like an Ionian, and thus preserves, with a few exceptions, the natural order of the words. Akin to the simplicity of his thought are the light and limpid measures he employs. Aiolic logacedics, notably the glyconic, are preferred; but he is no slavish imitator of

the Aiolians, and he refrains from adopting the Alkaic or the Sapphic stanza. His choriambies are full of energy, and the trochaics move with exquisite lightness; his ionics, a measure to which he gave a secure place in literature, are preserved from monotony by the introduction of the 'broken' foot. The variety of his rhythms was reinforced by the numerous musical modes (Dorian, Lydian, and Phrygian) and by the variety of the instruments (especially the Aiolic barbiton) which he employed.

His dialect is the literary Iome of his time tempered with an occasional Alohe form indicative of his debt to his Lesbian models.

Anakreon's after fame was secured at Athens by his popularity as a writer of songs which, above those of all other poets, were suited to grace the symposion. He found endless imitators in Greek including Theokritos, and the parallels in Horace show his hold upon the Latin poet. His image was stamped upon the come of Teos, and his statue, together with that of Xanthippos, was seen by Pausanias on the Akropolis at Athens.

I. Hephaist. 69 and schol. 221. A hymn, perhaps of the kletic class, formed the introduction to the ancient edition of Anakreon as it did to that of Alkaios. The poem is incomplete.—1. δλαφηβόλε: cf. Σ 19, Hymn 27. 2 ἀείδω . . . παρθένον αίδοιην, ελαφηβόλον Ισχέαιραν, Sopn. Trach. 213, Eur. I. A. 1570 καί Ζηνός, θηροκτόνε, Kallim. 3. 17, Hor. 1. 12. 22 καετις ιπαιτικα virgo | belluis, 4. 6. 33 Deliae tutela deae fugaces | lyncas et cervos cohibentis arcu. Artemis destroys the savage inhabitants of the mountains, and protects the civilized dwellers in the city (l. 8).—2. ξανθή blonde is the type of beauty in a Lrunette people. 3 Cf. Φ 470 πότνια θηρών, [Αρτεμις άγροτέρη.

4 Αηθαίου the diphthong is shortened before συ. The Letlalos was a tributary of the Macander On its bank, or near the river, was the city of Magnesia (cf. πόλις καλή, Αηθαίφ κεκλιμένη πέδω Theogn. 1216, by Anakr?), where there was a temple of Artemis Leukophryene, which derived its name from Leukophrys, a city in the plain of the Macander. This temple was famous for its exquisite proportions and in size was exceeded only by the temples at Eplesos and Didyma. Η κου some adopt the r l. lkor, 'come and tarry by the eddies of the Lethnios,' and read έγκαθορα. κου (πο.) is common in invocations. 6. ἐσκατορᾶς: only here; cf εἰσκαταβαίνω ω 222,

Stes. iii. 1, and εἰσκαταδίνω.—7. χαίρουσ' is postponed so as to precede its explanation (σ) γαρ) ἀνημίρους: ημέρος, gentle by enlture (πραθε gentle by nature), is here opposed to ἄγριος. Uncivilized people are ἄγριος, like the Chalybes, Aisch. Prom. 716. Artemis was called 'Ημέρη, see on Baech. v. 39, 96.

8. ποιμαίνεις keeps the tone of v. 3. ('f. ποιμήν λαθν Δ 206, ποιμαίνων ἰκέτην Aisch. Εμπ. 91, π. στρατόν Εμπ. Frag 744; so βοικολθ, θεραπεύω, curo, forco.— Metre: glyconics, or glyconics followed by a pherecratic. There are two systems (3 + 5). The mode was probably Lydian, as the tone is supplicatory. Cf. iv., vni.

II. Dio Chrys. Or. 2. (t. 1. 36). A kletic hymn -1. δαμάλης (only here): the 'subduer'; - δαμάζων ή αγερωχος Hesych. (f. xxv. 4, Soph Antig 781 Epus avikare, δαμαλίζω Pind. Pyth. 5. 121, Ear. Hippol. 231 Some compare δαμαλις, μόσχος, πάλος, εμιθησα and tr. 'youthful.' "Ερως: to the genuine Anakreon Eros is a youth, not a child. The έρωτες of Pindar are impersonal, except in Frag. 122. 4, and only a few monuments of early art show the multiplication of the god. Anakreon's laudation of Eros is overlooked in Plato Nymp, 177 Α ού δεινόν άλλοις μέν τισι θεών υμνοις καί παιωνας είναι πεποιημένους, τώ δ' Ερωτι . . . μηδέ ένα πώποτε, cf. Eur. Happol. 541.—2. The Nymphs are often associated with Dionysos, whom they reared. Cf. Soph. O. T. 1109 Niudar 'Ελικωνίδων, als πλειστα σιμπαιζει. The first Mainads were the nymphs. Bacchos trained the Nymphs in song, Hor 2. 19. 3; cf. skol. iv. Βρομίαι Νύμφαις. κυανώπιδες: cf. Ibyk. ii 1 3. Aphrodite in conjunction with Dionysos, Roscher 1. 1065; with the Loves, Eur. Bacch. 402 -5. δρέων κοριφάς (MSS.) would be a unique case in glyconics of the shift in position of the cyclic dactyl, -6, vv. 1-6 recall the \\delta \text{test} ειρομένη. In 1-3 the order of substantives and adjectives is chiastic. In Frag i, too the arrangement is not simple. γουνούμαι suits a kletic hymn. Cf. Archil. 75 κλύθ', αναξ Ηφαιστε, καί μοι σύμμαχος γουνούμενω ίλαος γένεο. 7 ήμιν: the plur, after the sing, yourofuger of, xvi, 1, 4, xxiii, 2, 4, xxiv. 1 3. We might expect ελθέ μοι. κεχαρισμένης: 'and may it find favour with thee,' by anticipation, with είχωλης, instead of κεχαρισμένως δέ gives independence to the inf. (unper) which follows the imper. The inf. pres. in Il. 8 and II follows the aor, imper. The inf. - imper, often has a touch of solemnity. Cf. Cauer 487 B, 8. For the thought, of Aristoph. Nuber 274 έπακουσατε δεξάμεναι θυσίαν και τοις lepoide χαρείσαι - B. έπακούειν: especially of a god hearkening to the prayer of his worshipper; of Aristoph. Eq. 1080, Aces 203, -10. σύμβουλος: first here; note the play on

- - $\beta\omega\lambda\sigma$ s. 11 $\Delta\epsilon\dot{\nu}\nu\sigma$ e or $\Delta\epsilon_0$ —if the contraction is later than Anakr. Ionic inser, have $K\lambda\epsilon_0$ —and $K\lambda\epsilon_0$ —and even $\phi\epsilon_0\gamma\omega$. Epigraphical monuments from Ionic territory show $\Delta\epsilon_0\nu\iota s$ and $\Delta\epsilon\dot{\nu}\nu\sigma\sigma s$; but in xxii. Anakr. has $\Delta\iota\sigma\nu\sigma\sigma s$. Kretschmer (Gesch. d. gr. Sprache 225, 241) explains the $\epsilon\sigma=\iota\sigma$ by referring the name to a Thrukian source. 11. $\delta\epsilon\chi\epsilon\sigma\theta\alpha$: subject Kleuhulos. The inf. cannot depend on $\sigma\iota$ $\mu\beta\sigma\iota\lambda\sigma s$ because of $\delta\epsilon$. On the inf. see Goodwin M. T. 785.—Metre: as i. Three systems $\beta+5+3$ constitute, as it were, strophe, epode, and antistrophe. Note the basis — in v. 3. The episynaloiphe in 4, 7, 10 indicates synaphea (contrast xxvii. 3).
- III. Herod, περὶ σχημάτων 57, 5: quoted to show the repetition of the same word with different endings. Cf. Archil. 69. Anaphora also in xvii., xxiii. ἐρέω: as xxx., Archil. 25 διοσκέω. Hesych. has διοσκεῖν διαβλέπειν συνεχῶς τὴν ὅρασιν μεταβάλλοντα, oculis intentis aliquid investigare. From δι-οπ-σκέω?
- IV. Athen, 13 564 D. 1. παρθένιον βλέπων: see on Ibyk, ii. 1. Eur. Hippol, 1006 has παρθένον ψυχὴν έχων. βλέπω first here, Hom. δέρκομαι.—2. δίζημαι: an Ionic word, cf. δίζησις. κοτς: perhaps connected etymologically with careo. The same root in θυοσκόσς, αμνοκῶν 'sheep minded' Aristoph. Eq. 204.—4. ἡνιοχεύεις: cf δεινός ἡνίοχος of Love, Hermesianax 84. With the gen. as Plato Phandr. 246 B; with the aceus. Hdt. 4. 193. Anakr. usually avoids metaphors but when he employs them is full of life (xix., xxvii.). The poem may refer to the Kleubulos of ii., ii: cf. Max. Tyr. 8. 96 μεστά αὐτοῦ (Anakr.) τὰ ἄσματα τῆς Σμέρδιος κόμης καὶ τῶν Κλεοβούλου ὀφθαλμῶν.
- V. Schol. O 192, Eust. R. 1012. 1.—1. μείς (*μηνε is also Aiohe. Ποσιδηϊών. Ποσιδηϊών Β 506 and on Ionic inser; Ποσιδηϊών μὴν C I. A. 1. 283. 17 where the absence of the article is to be noticed. 'Αττικοί τον περί χειμερίους τροπάς μῆνα Ποσειδεώνα καλούσεν. Attic -εών from -η(ι)ών.—2. ἔστηκεν ailest; cf. ἔβδομος ἐστήκει ('began') μεις Τ 117. The schol. has νεφέλαι δ' θδωρ βαρό δ' ἀγριοι χειμώνες κατάγουσεν, Eust. νεφέλαι δ' θδωρ βαρύνονται, άγριοι δε χ. παταγούσεν Bergk conj. νεφέλαι δ' θδωρ βαρύνει, Δια τ' ἄγριοι χ. κ., comparing Hor. Epod. 13. 1 et imbres nivesque deducant Ionim 3. άγριοι: χειμα ἄγρ. Eur. Andr. 745, ἄνεμοι ἄγρ. Aisch. Prom. 1048.—4. παταγέω here first of storms; of clouds Aristoph. Nubes 378.
- VI. Strabo 3. 151, Phny N. H. 7. 154 Anacreon poeta Arganthomo Tartessoram regi CL tribut annos etc. Hdt. 1. 163 (cf. 4. 152) says he lived not less than 120 years, during 80 of which he was king. His reign fell shortly before

Anakreon's time. On Tartessos, cf. Stes. i. It was called εὐδαίμων, όλβια 1. ἔγωγ': the tamble basis in the beginning of the strophe is defensible (Blass κάγώ) 'Αμαλθείης as Ληθαίου 1 4. Amaitheia, according to one version of the story, was a goat that gave suck to the infant Zeus. From one of its horns flowed nectar, from the other ambrosia, according to Kallim 1. 49. Another legend told how Zeus broke off one horn and made it the cornic copiae. ('f Roscher 1. 262. Like Archilochos (25), Anakreon scorned wealth. Stob 113. 38 reports that the poet, on receiving a talent of gold from Polykrates, returned it with the remark μισῶ δωρεαν ήται ἀναγκάζει ἀγρυπνείν. Cf. Frag. 33 οιδ' ἀργιρῆ κώκοτ' ελαμπε πείδω. 3. τε καί: cf. χν. and τρείς τε καί δέκα Pind. Ol 1. 79.

VII. Athen. 13, 509 c, citing Chamulleon, who in his book on Sappho reported that some believed this poem to have been addressed to her by Anakreon. Hermesianax maintained that Sappho and Anakreon lived at the same time; but this opinion and that reported by Chamaileon represent an attempt to bring two famous names into conjunction at the expense of chronology. Sappho's reply was supposed to be (the spurious) Frag 26 κείνον, & χρυσόθρονε Μούσ', ένισπες | δμνον, έκ τάς καλλιγεναικός έσθλας. Τήτος χώρας δυ άειδε τερπνώς πρέσβυς άγαυδς Welcker thought the last strophe of vir was spurious, though it is evidently the source of the story that Anakreon was in love with Sappho. Anakreon withholds the names of women in viii, xxvii, but he addresses a special poem to Kallikrite (118) and Eurypyle appears in x1. (see n.), Asteria in 72 s. The names of boys he does not attempt to conceal, 1. The 'purple ball' may be an apple, the token of love (see on Thyk. i. 1), but is more probably to be taken literally. Cf. Meleager in Anth. Pal. 5. 214 has adaiped tor Έρωτα and in Apoll Rhod. 3, 135 Aphrodite offers to Eros a σφαίρα εὐτρόχαλος with which the infant Zeus had played. Eros is represented as a ball-player in Millingen Uned, Mon. xu. Syore, of a renewed assault of love (Alkm. xui. note) -2 Cf. Έρων ο χρυσοκόμαν Eur. I. A. 548. -3. νήνι = νεηνιδι, νη was Samian for νέη. σάμβαλον = σάνδαλον as in Eumelos. -7. For the omission of fort cf. xiv, xvi. 6, xxv. 4. -8. άλλην = προς δ' άλλοι τινος κόμην.

VIII. Hephaist. 34.—1. Ιτρίου: Samos was as famous for its cakes as Banbury or Naremberg. Hdt. 3. 48 tells of a Saman festival at which sweetmeats of sesame and honey were eaten—2. άβρῶς: Stes. x. ἐρόσσαν: φυὴν ἐρόσσα of the χελυς of Hermes (Hymn 3. 31).—3 ψάλλω: of playing

with the fingers, after the Oriental fashion. The pectis was a Lydian instrument that was improved by Anakreon. The poet also used the magadis with 20 strings, the Lesbian barbiton, and the flute κωμάζων 'serenade' as Alk. xxxiv.; here in the day-time. πάιδ : unacresis as in παι Archil. 70. 1. For the elision of iota cf. E 5, K 277, H 3×5, Haλλαδι 'Aθαναία (————), γυναικί ἐσθλήν (————) on Attic inser., κήρικι ἀθανάτων Kaibel 772 (from Imbros). There are eight possible cases in Attic tragedy. Perhaps the usual method was to write the iota and pronounce it as y. Eust. on K 277 says the 'ancient' writing was δρνιθι 'Οδυσεύτ. In the inseriptions a verb twice omits its augment after παιδι. Rossbach reads παρά παιδι | άβρῆ, Wilamowitz παρ' 'Ιάμβη - άβρῆ: άβρὴ παρθένος Hes. Frag. 242 Rz.—Metre: priapeum.

IX. Hephaist. 72. The leap from the Leukadian cliff was supposed to cure those afflicted with unrequited love or to effect a change in the sentiments of the loved one. Stenichoros sang of the leap of the maiden Kalyke, who was enamoured of Euathlos. The story of Sappho's suicide rests on the unproved assertion of her love for Phaon. By the time of Euripides the expression had grown into a proverb: Kykl. 166 ριψας τ' ès άλμην λεικάδος πέτρας άπο. Cf. Ovid Sappho Phaoni 171 hanc legem locus ille tenet. pete protinus altum | Lencada, nec saxo denluisse time. The full was occasionally broken by bladders attached to the person of the sufferer, and a boat was conveniently at hand. One unhappy lover is said to have tried the mergalov dama four times. Anakr. is here jesting or speaking of plunging into the waves of love. πολιον κύμα: as πολιής θαλάσσης Δ 248, canos fluctus Lucr. 2. 767, canae Tethy: Catull. 66. 70. ревою : cf. "Ерыта πινών Απακτ. 163, μεθύω το φίλημα πολόν τον έρωτα πεπώκως Anth. Pal. 5, 305, longumque bihebat amorem Very, Aen. 1, 749. - Metre: a glyconic proode and a simmiacum.

Χ. Athen 4, 177 A. Cf. Pind. Pyth. 4, 295 θιμόν ἐκδόσθαι πρός ήβαν (as here, 'merriment of youth'), Aisch. Pers. 841 ψυχή διδόντες ήδονήν ὑπ' αὐλῶν: ὑπό of musical accompaniment as in ὑπό φορμιγγων Hes Shuld 280, κώμαζον ὑπ' αὐλοὸ . . . ταἰζοντες ὑπ' όρχηθμῷ 281-282, ὑπὸ ἀμφοτέρων (lyre and flute) Pind. Ol. 7, 13, ὑπαὶ σάλπιγγος Soph. El. 711, διὰ λωτοῦ Λιθυος | μετά τε . . . κιθάρας | σιριγγων θ' ὅπο Εur. I. Α 1036, λίρας ὅπο Phoin. 824, ὑπὸ τυμπάνων Buch. 156, ὑπὸ πηκτίδων Hdt. 1. 17, ἄδων ἰπ' αιλητήρος Archil. 123, cf. Theogn. 825. In the case of σὸν καλάμοιο βοῷ Pind. Nem. 5, 38 the tones of the instrument accompany the words. The flutes known as ημίστοι were sometimes called παιδικοί and were used ax

banquets. They were perhaps half as long as the ὑπερτέλειοι and formed the octave to those which were common in the chornses of men. See Howard Harvard Studies 4, 39. Von Jan suggests that they may have been called ἡμικοποι in contradistinction to the μεσόκοποι class. Metre as ix.

XI. Athen. 12, 533 g. Chamaileon, quoting from Anakr. ξανθή δ' Ευρυπέλη μέλει ο περιφόρητος 'Αρτέμων, reports that the nick name περιφ. owed its application to the fact that the luxurious Artemon was 'carried about' in a litter; for Anakr. says that he passed from poverty to affluence, TOP μέν κ.τ.λ. The words ξανθή . . . 'Αρτέμων are from another poem (in ian,bic dimeters or tetrameters, cf. xxix) in which the poet castigated the parvenu, who, according to tradition (Anth. Pal. 7. 27), was preferred to Linself by Eurypyle. Anakr. may have alluded to Artemon's effeminate mode of locomotion, but there is nothing of the sort in Frag. xi. and we know of a περιφ. 'Αρτέμων, the engineer, who assisted Perikles in the siege of Samos and because of his lameness had to direct the operations from a chair (Plut, Per. 27). Probably Chamaileon and Herakl Pontikos (Plut. I.L.) misinterpreted περιφ., which here means 'notorious'; at least it is as an adulterer that he is referred to by Aristoph, Acharn. 850 (cf. schol and Miller Melanges 356). ὁ περιπόνηρος 'Ap. Arharn. 850 is a combination of Anakreon's περ. (φυρητος) and πονηρός (L. 5). For rich upstarts of Hor. Epod. 4, Juv. 1. 27, 4 24. Acro on Carm. 4. 9. 9 is probably referring to this poem, which he calls a satyra.

1. πρίν μέν . . . νῶν δὲ 10 (cf. Theogn. 57, Plato epigr. 15): the first member contains only participles. βερβέριον ιs either a shabby, rustic garment, perhaps so called from the Berbenii, an Arkadian folk (it was the fashion to regard the Arkadians as rustic boors; cf. Alk. 38, 91), or a kind of headgear that was compressed and narrowed to a point (rax. έσφ.). καλύμματα · Hesych, has καλ πτρα κεφαλής καλυμματα. If βερβέριον and καλύμματα refer to clothing, έσφ. denotes the pinched appearance of the man who is starved. Cf. Aristoph. Pl. 561 (σφηκωδειι) of the lean sons of Poverty, and contrast Hor. Epod. 4. 8 lis trium ulnarum toga. For the plural in apposition to the singular, which may be a bit of irony, cf. Hes. Shield 313 τριπος, κλυτά έργα, Soph. Phil 35 έκπωμα, τεχνήματα. - 2. In Persia, Babylonia, and Lydia men wore ear rings (Pliny N H 11, 37, 50).—3. Bergk supplied δέρμ' her -4 At Athens the doronwhides had a reputation for Billingsgate. Cf. Aristoph. Ranae 857 hordoperodar & ob blur ανδρας ποιητάς ώσπερ άρτοπώλιδας. Hermippos wrote a comedy

entitled 'Aprox which was aimed at Hyperbolos and his mother 6. Blov: de victu (Hom. Bioros) as in Hes. W D. 232. See Verrall on Eur. Med. 194; of βlorov ηθρον Med. 1107. - 7. δουρί - κυφωνι ; cf. Pollux 10. 177 σκείος ώ τον αύχένα ένθέντα δεί μαστιγό σθαι τον περί την άγοραν κακοιργούντα - 8. Cf becamishery ruth Frag. 166, Her Epod 4. 11 methe flagellis hie triumericalilius. 9 kretikuivos: the punishment of adulterers. 10. σατίνη seems to have been a war charlot (cf. Hymn 4, 13, Eur. Hel. 1311 with i). Some think it was a apuanaga such as was used by Xerxes and the anhassadors to the Persians. Hesych, has σατίναι (sic) al duaξαι. Connect with σάσαι καθίσαι. Πάφιοι, καθέρματα - ένωτια are as old as Homer (Eppara o 297). See Dict. Antiq. s.v. mauris, where there is a fine example of the 'stringing together' of the various parts. Perhaps we should read xarephara. 11. Κύκης: a nick name, perhaps because she was a φαρμακευτρια. (f. κικειώ ποτόν δηλητηριον Hesych. σκιαδίσκην, sun shades (σκιαδεία) Aristoph. Eq. 1348, Aves 1550, Ovid Ars am. 2 209, Fasti 2. 311, Panofka pl. 19. 9. They were raised and lowered as now. On the frieze of the Parthenon Eros protects Aphrodite by a sun shade. A Persian satrap shades himself on the Nereid monument (Baumeister fig. 1233). Cf. the θολία Theokr. 15, 39 and see Becker's Character 125. Slaves often carried sun shades and fans for effeminate men. -12. абтыя: cf. абтыя. . . боте унчаска X 125, абтыя бишинер Soph, Aias 1179. Here the adj. εμφ. takes the place of the adv. that usually follows acros. See Buttmann Lexil. 1, 37, Jebb on Soph O. 7 931. appais before youago would yield a catalectic dimeter (as the clausi la); but it is better to follow Schoemann, since without some such addition as εμφερής (cf. Sa. xxxi.), we should have the unique construction of abrus cum dat. (=instar cum gen.).—Metre: a verse conaisting of two choriambs, followed either by an iamb. dim. catal or a glyconic, is repeated, with an iamb, dim. acatal. as epode. Scheme a a b. The structure is not that of a real strophe. In v. 11 for the first ____ we find a dilambus. Cf. xn. and such variations as appear in later tragedy, e.g. Soph Phil 1138 = 1161, and in comedy Aristoph I ysistr 326 -340. Some read was d. Wilamowitz Isyllos 133 calls the metre of xi. ionic (anaklomenoi) tetrameter.

XII. 1-2 Hephast. 31, schol. Aristoph. Ares 1372; 34 Lucian Here. Gall. 8 in paraphrase. The poet having been scorned by a beautiful boy, flies aloft to Olympos to demand satisfaction of Eros, who refuses to listen to his aged petitioner. Other poems of the poet's old age are xvi., xxviii. Namer. Or. 14. 4 tells the story of the poet's threatening the Lanes.

that, unless they pumished a youth who had scorned him, he would never again sing in their honour -1. areplyeous, the only case in Anakr. of the addition, after the Aiolic fashion, of -coor to a non sigmatic stem. Roupais and afrair are the only cases in Anakr of -as Both occur at the verse end (so with direct in epic) 2. $\sigma \nu \nu \eta \beta \dot{a} \nu$: so in 44, skol. $x v i_{ij} = \eta \beta a \nu$ in 18, skol. vi. -8. For the golden wings of Eros cf. Aristoph. Ares 698 στίλβων νώτον πτερύγοιν χρυσαίν.—The metre has been regarded either as choriambic or as ionic. If ionic, it shows the freer form that admits the choriambus. The resolved first foot, an innovation of Anakreon's, marks the fluttering agitation of the poet; v. I is put into the mouth of Kinesias in Aristoph. Aves 1372 to express the freedom of the later dithyramb. Rossbach regards - - - as a duambus not as a choriambus; cf xi. 11. Schmidt scans _ -ionics Soph. O. T. 486 (πέτομαι δ' ελπίσω οθτ' ένθαδ' όρων οθτ' onlow) following the more agitated choriambics of 483 ff.

XIII. Atıl. Fortun. 359. Whether Anakreon is to be included in the list of poets who threw away their shields on the battle field (Archil. 3, Alk. 32, Hor. 2. 7. 9) cannot be determined from this fragment. Some would refer the event to a campaign against Harpagos. Frag. 29 has been referred, with slight probability, to the same disaster (ἐγὼ δ' ἀπ' αὐτῆς φύγον ῶστε κόκκυξ). It belongs rather to erotic contests. Frag. 31 δακρισεσσάν τ' ἐφίλησεν αίχμάν, 70 ὀρσόλοπος μὲν Αρης φιλέει μεναιχμάν, 72 νῦν δ' ἀπὸ μὲν στέφανος πόλεος δλωλεν, 85 πάλαι κοτ' ἡσαν ἀλκιμοι Μιλήσιοι, 91 διὰ δηὖτε Καρικοεργέος | ὁχάνοιο χείρα τιθέμενοι, 92 ὁ μὲν θέλων μάχεσθαι, † πάρεστι γάρ, μαχέσθω, seem to imply a warlike spirit on the part of the poet or a fondness for describing war.—Metre: two choriambs+a pherecratic.

XIV. Athen. 15. 671 E, 673 D. Frag. xxvi. and 16 are addressed to the Samian Megistes (a clip-name for Μεγιστοκλής or the like), who was beloved by the poet (Anth. Pal. 7, 25, 27, Anth. Plan. 4, 306). δ: ille notins; note the double article. For the order of words in v. 1, cf. Thuk 1, 6 of πρεσβύτερα . . . οὐ πολλός χρόνος ἐπειδή κ.τ.λ. ἐπεί τε: as Hdt. 5, 18. λύγφ: the willow was used for chaplets by the Karians (ἀρχαίον Καρῶν στέφος), who first settled Samos, and the custom was adopted by the Greeks of the island, who worshipped Dionysos as Έλυγεύς. On the omission of είσι, cf. vii. 7.—Metre: ionics.

XV. Athen. 10, 430 p. On the mixture, cf. Alk. xx. With the numerals supply Kiason boards, and k. obou. The imper.

plur. in -εσθω is not otherwise attested in Ionic poetry, apart from ἐπέσθω v.l. Il. I 170. We find σωζέσθω in Thasos, and similar forms appear in Korkyra, and possibly in Elis. The form appears to be an analogue of διδοσθω ζ διδοσσθω. ἀνα-denotes distribution rather than repetition. Cf. Timoth. ii. 3 and ἀμμείξας Ω 529.—Metre: as xiv.

XVI. Stob. Flor. 118, 13. For the thought of. Mimn. 1 5, Theogn. 768, inser of Asia Minor (B. C. H. 7 277) wpds 6\text{Myor} έστι το ζην' το τέλος ο χρόνος απαιτεί, Hor. 2. 14. 1 ff. cheu fuguces . . labuntur anni, nec pretas moram rugus et instanti senectae | adferet indomitaeque morti. To the Greek poets old age is not "beautiful and free." 1. Cf. wokiby Te Kapy wokiby τε γένειου Χ 74, πολιοκροτάφους γέροντας θ 518, πολιοκρύταφον γήρας Bacch. 42 (B. 3), από κροτάφων πελόμεσθα | πάντες γηραλέοι Theokr. 14. 68, raris iam sparsus tempora canis Ovid Metam 8. 568.-4. avaorahilo, only here, 'wont to bewail' (ded is reinforced by θαμά) σταλυζω is connected with σταλάω, σσω 'drop,' Hesych, explains record luyer by recode purce. The aof dσταλύχω - κλαίω is adherescent as in dστράπτω, dσπαίρω. 5. pvy6s: of Hades Aisch, Prom. 433, Soph Aigs 571, Eur. H. F. 607, Herakl. 218.-6 κάθοδος - 'descent' only here in early Greek. Cf. II. I 408 de δρός δέ ψυχή πάλω έλθεω σύτε heisth old exert, exel do кей амециетах врког обойтый, Hen Theogon. 770, Auch. Pers. 688 fore 8' our elegodor, | allows te πάντως χοί κατά χθονός θεοί | λαβείν άμείνους είσιν η μεθιέναι, Theokr. 17. 120 δθεν παλιν οδκέτι νόστος, Catull. 3. 11 que nunc it per iter tenebricomim | illue, unde negant redire quemquam, Verg. Aen. 6, 126 facilis decensus Averno; noctes atque dies patet atri ianua Ditis; sed revocare gradum superosque evadere ad auras, | hoc opus, hie labor est, Hor. 1, 24, 15 18, 2. 3. 27, "The undiscover'd country from whose bourn no traveller returns." μή with ἀναβήναι: there is no hyperbaton here; verum et certum est me non redere. eroipov: for the (frequent) omission of earl with this word of Solon 4 7. Soph O. T. 92, Eur. Herakl. 502, Demosth. 9, 4, Plato Rep. 277 E. -Metre: each of the two systems consists of three ionic tetrameters (a dodecameter), in which the fifth dimeter is pure, the others anaxiomenor. Some write the lines as dimeters.

XVII. Max. Tyr 24.9 For the conjunction of μ / \log and $\lambda \delta \gamma \sigma_i$, cf. Alkm. vi.—Metre: anaklomenor ionics. Note the absence of caesura as in xv.

XVIII. Schol. Ψ 88, citing the form dστραγάλαι as having a higher lonic flavour (Ἰωνικώτερον). The mase, dστραγαλοι of ear-rings in xi 2. Apoll. Rhod. 3, 117 represents Eros and

Ganymede playing with ἀστράγαλοι of gold. Cf. Baumeister fig. 835. μανίαι: cf. μανίαις τ' ἀλαλαῖς τε Pind. Frag. 208. For the thought cf. Theogn. 1231 σχέτλι' Έρως, μανίαι σ' ἐτιθηνήσαντο λαβοῦσαι, Pind. Nem. 11. 48 ἀπροσίκτων δ' ἐρώτων (impersonal) ὀξύτεραι μανίαι.—Metre: two first glyconics (the first acatal., the second hypercatal.?). Hiller divided after είσιν.

XIX. Hephaist. 39. δηὖτε: cf. Alkm. xiii. The softer aspect of Eros (ii., vii., xii. etc.) here yields to the severer type of Alk. iii., Ibyk. ii., Sim. 43, which is foreign to the Anakreonteia. Eros brandishes a whip (Brit. Mus. Here he bathes the poet in the wintry C. p. 622). mountain torrent, as the smith tempers his iron plunging it into water. Cf. ι 391 ώς δ' $\delta \tau$ ' $\dot{a}\nu\dot{\eta}\rho$ χαλκεύς πέλεκυν . . . | είν ΰδατι ψυχρῷ βάπτη. (Galen Meth. Med. 10. 10, Lucr. 6. 968 etc. employ the comparison to show the invigorating effect upon the body.) The poem probably refers to Smerdies of the beautiful locks. The vigour of the comparison may indicate that the poet is not jesting, as in ix., but conceals with his fine amiability the sting of despised love. πελέκει: usually 'axe,' here 'hammer.' χαράδρη: cf. Δ 452 ώς δ' ότε χείμαρροι ποταμοί κατ' δρεσφι βέοντες | ές μισγάγκειαν ξυμβάλλετον δμβριμον δδωρ | κρουνών έκ μεγάλων κοίλης έντοσθε χαράδρης. Note the artistic arrangement: μεγάλω-πελέκει, χειμερίη-χαράδρη.—Metre: brachycatalectic ionic tetram.

ΧΧ. Hephaist. 40. ἀπό: with tmesis as in Melissos 13 ἀπὸ γὰρ ἃν ὅλοιτο τὸ ὑγιές, cf. Anakr. xxiv. 6, 58. 72. 80.— Metre: anaklomenoi ionics.

XXI. Athen. 9. 396 d; cf. Aelian H. A. 7. 39, schol. Pind. Ol. 3. 52. Imitated by Hor. 1. 23. 1 ff. vitas inuleo me similis, Chloe, | quaerenti pavidam montibus aviis | matrem non sine vano | aurarum et siluae metu. Contrast Bacch. 13. 54 ήντε νεβρόs ἀπενθήs . . . σὺν ἀγχιδόμοις θρώσκουσ' ἀγακλειταῖς ἐταίραις.—1. οἰά τε: see on Alkm. xi. 4. Anakr. uses ὤστε in xix. and 90. νεβρόν: cf. νεβρούς νεηγενέας γαλαθηνούς δ 336. Anakr. rarely indulges in epic fullness of description. Another example is ἡδυμελὲς χαρίεσσα χελιδοῖ 67. On γαλαθηνός see Athen. 9. 396 c.—2. ὅστ': as Alkm. vii. 3. ὑλη: Bergk has ὅλης, but the older poets do not use the plur. (Crusius de Babr. aetate 177). κεροέσσης: the does of the poets have horns, though real does have none (Arist. H. A. 4. 11, Pollux 5. 76). Cf. Pind. Ol. 3. 29 χρυσοκέρων ελαφον θήλειαν, Sim. ix., Soph. Frag. 86. 2 κεροῦσσ' ελαφος, Eur. H. F. 375 τὰν χρυσοκάρανον δόρκα, Frag. 857 ελαφος κεροῦσσαν. As Fennell

remarks, the animal is male in art, female in literature Zenodotos thought to obviate the difficulty by reading ξροεσσης.—3, ὑπό does not connote intention as some think, ἀπο (in ἀπολειφθειε) connotes separation from an object with which there has been union (παρα of departure merely). Cf Soph. Track. 529 κάπὸ ματρὸς άφαρ βέβακεν, [ώστε πόρτις ἐρήμα.—Metre: ionics (v. 1 pure, 2–3 anaklomenoi).

XXII. Athen. 15. 674 c. In Samos Dionysos was worshipped under the names Έλυγεὐι, Γοργιίευς, etc.—

1. σελίνων: crowns of celery were used to decorate the victors at the games (at the Nemea after the Persian wars, at the Isthmia until about the beginning of our era), and tombs, guests at banquets, children, etc. Cf Theokr. 3. 23, Verg. Ecl. 6. 68, Hor. 1. 36. 16 (mvax apium), 2. 7. 24, 4. 11. 3 ἐπὶ ὀφρ. θεμ. · cf. the less simple expression Pind. Ot. 3. 12 γλεφαρων ὑψόθεν ἀμφ. κόμαισι βαλη κόσμον έλαιας.—

2. Cf. δαῖτα θαλειαν Η 475, i.e. θαλλουσαν τοῖς ὀνείασι. ὁρτή Ionic for ἐορτή; found in Hdt. (with ἄγω) and Herodas. Metre: ionics.

XXIII. Athen. 11, 782 A. First water was put into the κύλιξ and then wine. Cf. Xenophan, 4 ούδέ κεν έν κύλικι πρότερον κερασειέ τις σίνον ι έγχέας, αλλ' ίδωρ και καθέπερθε μέθυ. See on Alk. xx. and cf. Hor 2, 11, 18. 1, dipe is the regular word; cf. Plato Symp. 213 E, Aristoph. Achern. 1097, Pl. 644 and the use of affer, inger. - 3. Evakov: note the shift of tense when the command is repeated. ws 84 in ws 84 E 24, Iva δή Ψ 207, δή emphasizes the intention; and reinforces the anaphora here. It is also ironical after de or tva. The Ionian lyric poets profer or and oxor to other final particles. —4. Eros as a boxer Soph Trach. 442 "Ερωτι μέν νυν δστις άντανίσταται πύκτης όπως ες χείρας, ού καλώς φρονεί (a passage that agrees in meaning with the old reading ως μή) πυκτα-Allo: -ifw has here intensive force as in appractifu. -ifw is also frequentative and diminutive.-Metre: anaklomenoi ionica.

XXIV. Athen. 10. 427 A, 11 475 c. Probably from the same poem as xxiii., which is the beginning of the ode. Like Xenophanes, though after a different fashion, Anakr. enjoins moderate drinking and would accompany it by songs to Dionysos. Cf. Frag. 90 μηδ' ώστε κύμα ποντίον | λάλαζε, τη πολυκρότη | σύν Γαστροδωρη καταχυδην | πινουσα τὴν επίστιον, 94 οὐ φιλέω, δε κρητήρι παρά πλεψ οἰνοποτάζων , νεικεα καὶ πόλεμον δακρυδεντα λεγει, | άλλ' δστις Μουσέων τε καὶ άγλαα δῶρ' 'Αφροδιτης | συμμισγων έρατῆς μνήσκεται εὐφροσύνης. The ancient commentators on Hor. 1. 27. 1 say that the substance of the

Latin poem is taken from this ode. On the proportion of water and wine, see on Alk. xx.

1. dys with imper. Goodwin M. T. 251. In Homer dye on is rure (Ω 407); more common are άλλ' dye δή and δεθτ' dye. -2. The κελέβη (cf. xv., and 32 τρικύαθον κελ.) was made of wood and shaped like a kild (schol Theokr. 2, 2). It was of considerable size, as it held the watered wine for the company. The word may be connected with xologos curius, The avador was often used for drawing off the mixture into the soluter and had a high handle (see Inct. Antiq. 1, 589). apports: of Threwa amystide Hor. 1. 36, 14; the adv. in rieir auvori Anakreont xii. 2.-3. tyxias scil er keheßy; the same (non-Attic) symmetis in Xenophan, 4. 2. tyrew is 'pour out,' ἐποχέω 'pour' wine into a large vessel, ἐπιχεω 'mix water with wine.'-5. The common reading ανυβριστι produces hiatus After ri hiatus is allowed only when a long vowel or a diphthong follows. This was denied by Porson on Eur. Phoin. 892, but of Aisch. Sept. 704, Eum. 902, Soph. Phil. 100 (τl μ' οὐν Jebb), Eur. H·k 820. - 6. δηύτε: unusual position, here between the parts of a verb separated by tmesis. Cf. 91 διά δηδτε . . . δχάνοιο χειρα τιθέμενοι. In the melic poets energy the second word in the sentence. βασσαρήσω: βασσάρα 'fox' is perhaps Libyan or possibly Thrakian. In Lydia (Alseh, Frag. 59) and Thrace the dress of the Bacchanals was made of skin; represented on a Greek vase (Dirt. Antiq. 1, 293). The Thrakian Bacchanals were called Bassapar and Bassapides (Frag. 50). Bassareus Hor 1, 18, 11) as Dionysos was repre sented in archaic art as an old man, -7. Lines 7-11 are probably from another poem. -B. Farnell quoted Ben Jonson: "So may there never quarrel | Have issue from the barrel." Cf. Hor. 1. 18, 7-13 ac ne quis modies transiliat munera Libers, Centaurea monet cum l'apithis rixa super mero debellata, monet Sithemus non levis Eu mis, cum fas atque nefas exiquo fine libidiium discernant avali. Non ego te, candule Bassaren, invitum quatiam, wee worns obsita frondibus such diviene rapian -9. The Skythians drank their wine ακρατεστερον or ζωρότερον, whence the saying έπισκύθισον έπίχεον Σκυθίστι Hilt. 6, 84 Cf. Theogn. 829, Plato Lause 637 E, Kallun. Frag. 109 και γάρ δ θρηικίην μέν άπεστυγε χανδον Диноти | ζωροποτείν, Aelian V. H. 2. 41, Hor. 1 27 1 ff. natis in usum laetitiae scyphis | pugnare Thracum est; tollite barbarum | morem, rerecundumque Bacchum | sangumeis prohibete rixis | . . . impium | lende clamorem, sodules, | et cul ito remanete presso. map' olve (Soph O T. 780) in vino; map' olvor ad vinum. -11. inonivorter - metains inon. Plato Rep.

372 D; ὑποπίνων πάνυ φροντιστικός Athen. 2. 40 C; ef. Xen. Kyrop. 8. 4. 9. Often with playful litotes ('take a drop too much') e g. Aristoph. Aves 494; sometimes with èν μεσημβρία as Xen. Hel. 5. 4. 40. So si paulum subbibisset Suet. Nero 20. ev: of accompaniment as ἀπνων έν αὐλοῦς Pind. Ol. 5. 19, κλέοντες ἐν ὅμνοις Eur. Alk. 447. After v 11 Meineke would add κλείσωμεν Διονυσον. We expect anaklomenoi, if the two poems are alike.

XXV. Clem. Alex. Strom. 6. 745. The authenticity of the fragment has been doubted because of its similarity to Anakreont, 53. Though the tone is akin to that of the unitations (note βρύοντα μιτραιέ). Anakreon's Fows is elsewhere, except in xviii. and xix., much the same as the god here described; cf. δαμαλη ii. 1. In a life stretching over so many years it is natural that the poet should have varied the treatment of his theme. 1. άβρός is not specific to Ionic (Stes. x.). -2. µchopas: cum inf. as Eur. Herakl. 96. On Love as the lord of gods and men of Hes. Theogon. 121, Soph. Antig 787, Trach. 443, Eur. Hippol 538, 1268, Frag. 269 andrew δαιμόνων ύπέρτατος, 136 θεών τύραννε κάνθρώπων, 431 Έρως γάρ άνδρας ού μονους έπέρχεται, οιδ' αθ γυναικας, άλλα και θεών άνω | ψυχάς χαράσσει, Plato Symp. § 6, Parmendes in Plut. 756 F πρωτιστον μέν Έρωτα θέων μητισατο πάντων.-Metre. anaklomenoi ionica,

XXVI. Et. Mag. 2. 45 — 2. χθονίους δυσμούς. 'hidden temper.' χθονία κεκριμμένα, βαρέα, φοβερά Heayeh. Not as Bergk · calide celans sram, but στυγνός καὶ κατηφής καὶ δόλιος (M.ller Melanges 418). For δυσμός a favourite word with Ionians—cf. Archil. 66. 7 γίγνωσκε δ' olos δυσμός άνθρώπους έχει, Theogn. 964 δργήν καὶ δυθμόν καὶ τρόπον.—4. άβακιζομένων: from άβακής—ἡσύχιος, πρᾶος. Cf. Sappho xxvii Metre: encomologicum (dact. trip. + epitrite).

XXVII. Herakleid. Alleg. Homer. 4. Cf. Theogn. 257 ἔππος έγω καλή και ἀεθλιη, ἀλλὰ κάκιστον | ἄνδρα φέρω, και μοι τοῦτ' ἀνιηρότατον | πολλάκι δ' ἡμέλλησα διαρρήξασα χαλινὸν | φείγεν, ἀπωσαμένη τον κακον ἡνίοχον. Theokr. 11. 19 ff. ὧ λευκὰ 1 αλάτεια, τι τὸν φιλέοντ' ἀποβάλλη , μόσχω γαυροτέρα, φιαρωτέρα διμφακος ὧμᾶς: | φοιτῆς δ' αὐθ' ουτῶς, ὅκκα γλυκυς ὑπνος ἔχη με, | οίχη δ' ευθυς ἰοῖσ', ὅκκα γλικυς ὑπνος ἀνὴ με, | φεύγεις δ' ὡσπερ δις τολιὸν λύκον ἀθρήσασα. Hor. 1. 23. 1 (quoted on xxi.), 2. 5. 1 nondum subacta ferre ingum valet | cervice, nondum munia comparis | aequare etc., 3. 11. 9 quae velut latis equa trima campas | liulit exsultim metuitque tangi, | nuptiarum expers et adhuc protervo | cruita marito. In Frag. 98 Anakr. says οὐκέτι θρηκίης (πώλου) ἐπιστρέφομαι.

 πώλε: of a young girl Eur. Hek. 144; see on Alkm. iv. 47. A πωλος is an ενηβωσα Ιππος Cauer 17. 15. Θρηκίη: Thrakian horses were famous (Κ 436, Θρηκες Ιπποπόλοι Ν 4, Ξ 227, φ.λιπποι Eur. Hek. 428, εδιππον γενος 1059), as were those from Skythia (Strabo 7 4. 8) λοξόν: Solon 34 λοξόν οφθαλμοις δρώσεν παντές ώστε δήτοι, Thenkr. 20. 13 δμμασι λοζά βλέπουσα (of scorn, as here), Plant. Md. Glor. 1217 ακρισμο limis. For the adv of wapherior plenwr iv 2 devyers of. Theokr. 11 30 γινώσκω, χαριεσσα κόρα, τινος οθνεκα φεύγεις. elbeval cf. Soph. Phil. 960 donolytos older elderal Kanov. 3 Tho first τα, with loθi, - be sure, the second - σα. - 1. τέρματα δρόμου; as Soph. El. 686 (cf Ψ 309, 462). They are the νυσσαι metae. - 5. βοσκόμενος λειμώνι φ 49 suggests that βοσκεαι λειμώνας is not 'graze on' but 'graze over,' with accus, of the space traversed as with πλείν γ 71, στειχω Aisch. Prom. 708, Sept. 466, πηδάω Soph. Aias 30, Eur Bacch. 307, διφρηλατέω Soph. Aus 845, adaqua O. K. 1686, Eur. Hel. 532, *davaoual τh. 598, πορευω Soph Plat. 599, Eur. Alk. 442, τρέχω Hel 1118, θρωσκω Barch, 873, φαιτάω Kallim 3, 193. The construction is scarcely exquinities (Hermann). So in English: "rove some wild and heathy scene" (Collins). For the thought cf. Hor. 2. 5, 5 circa virentes est animus tuae | campos invencae, Plut Mor 13 κ has ούτω σκιρτώσα νέστης πωλοδαμνείται, κούφα: the plur. adj for the adv. as ύψηλα νενωμένος Frag 10, μακρα βιβάς Η 213. Cf Bacch, 13, 54 ή/τε νεβρος απενθης άνθεμόεντας επ' όχθους | κοθφα . . . θρώσκουσ'. — 6. Cf. Ψ 115 σειρας έυπλέκτους. The σειραί were light roins; σειραφόροι Ιπποι funales equi. ἐπεμβάτην: cf. Ιππων ἐπεμβάτας Ειιτ. Bacch. 782, έπεμβαινω Ι 582.—Metre · the oldest example of a trochate strophe consisting of an acatal, and a catal, tetram, Each strophe begins a new thought. The lightness of the movement is heightened by the sparing use of -> (6 or 7 out of the 18 possible cases), and of these only one in the second colon of the verse. Schundt Metric p. 110, with the Mas., makes a four-line system of each set of two verses (not so m Gr. Metrik p. 400).

XXVIII. Hephaist. 21. εὐέθαρα (υ l. -ρε; cf. on Arion 2) = Hom. ἡικομος; cf. καλλικομοι κοδραι Anakr. 69. The Ms. κοίρα and all other Doric forms in Anakr are not to be defended, though sometimes said to add force and dignity. - Metre: troch. tetram. Note the absence of caesura.

XXIX. Ammon. 37. On a womanish man. εγημεν uxorem duxit, εγήματο nupsit, denupsit. Cf. Enr. Med. 606, where Medea says bittorly to Jason: μῶν γαμούσα και προδούσα σε; Antiph. 'Ασωτ 1 έγήματο of a man who married

a rich wife; Martial 8. 12. 2 uxori nubere noto meae. Cf. Krug. 52. 11. 1.— Metre . iambic tetrameter (Anacreontrus) with the caesura in the middle. Alkm. 10 has the caesura in the middle of the fifth foot, as in the drama. Note >> — — in the first foot, the — being a monosyllable.

XXX. Hephaist. 17. Though cited under mention of the Anakreonteia (cf. 45. 9), the verses are Anakreon's. Cf. the remark of Aristippos, when taunted with yielding to love: έχω Λαίδα ἀλλ' οδκ έχομαι.—Metre: namble dimeter.

LASOS

Lasos of Hermione, a composer of dithyrambs and hymns, lived in Athens at the time of Hipparchos. He is said to have unmasked Onomakritos' forgeries in the oracles of Musaios, and to have been the first to institute dithyrambic contests. The latter statement is either incorrect or must be restricted to the introduction of such contests at Athens in 508. Lasos was a teacher of Pindar and a rival of Simonides. He was a ready wit and a coiner of wise sayings, and is even reported, though on no very credible evidence, to have written a book on the theory of music. As a musician he exercised profound influence on the development of the dithyramb by quickening the tempo, introducing colorature, and polyphony, which is to be understood in the sense that he made the lyre reproduce the manifold variations of the notes of the flute (see Graf de vet. Graec. re musica 2). It is due to Lasos that the dithyramb began to usurp a place of commanding importance in the lyric of the fifth century. No fragments of his dithyrambs have been preserved, and the Kerraupon is attributed to him on doubtful evidence.

Athen. 14. 624 %, cf. 10. 455 c: cited to show that the Hyperdorian mode was the same as the Aiolian. This hymn to Demeter of Hermione was asignatic, like the dithyramb Kéνταιροι. Against the degradation of the dithyramb by such a tour de force Pindar protests in Frag 79 Λ: πρίν μέν είρπε σχοινοτένεια τ' ἀοιδά διθυράμβων καὶ τὰ σὰν κιβδαλον

άνθρώποισιν άπὸ στομάτων formerly the dithyrambic song was prolix and san pronounced in false wise was heard from the lips of men' Of the sibilant san Helt. 1, 139 says: 7d ο νόματα (of the Persians) τελειτώσε πάντα ές τωύτο γραμμα, το Aupites her car radioves, Iwver of crypa. The sibilant san was written M, which was the form of the Phoinikian tsade, Some think that san was pronounced like sh. The Greeks, who had a keen insight into the rationale of metrical effects, as a rule avoided sibilation. Dion. Hal. de comp. verb. 14 says. dyape kal ander to o, kal el micovarece, opodpa hemel, and reports that some of the ancients employed it rarely and cautionsly. Perikles is said to have avoided its use. Lasos was the first to compose an φδη ἄσιγμος, and later we hear of an asigmatic Odyssey (!) by Tryphiodoros and an asigmatic tragedy by Dionysios. In English we have Thelwall's Song without a Sibilant. Pindar, the pupil of Lasos, did not avoid sigmatism (Ol. 10, 71, Pyth. 2, 80, 3, 53, Isthm. 6, 74); cf. Il 1 323, Sim 168, Soph. O. T. 425, Aristoph. Vespac 565, Eur. Med. 476, Hippol. 1167, Plato comicus 30 ed ye ou yevoid', dri fowers ex two ocypa two E periodo. Euripides was outdone by Schiller: Dasa memer nuchsten Schooses ersten Ziel | Dein Herz sein sollte. See Mommsen Griech, Prap. p. 668 ff.-1. Demeter, Kora, and Klymenos are associated in two inser. from Hermione: C. I. G. 1197 'A πόλις τῶν Έρμιονέων Νίκιν Ανδρωνίδα Δάματρι Κλυμένφ Κόρα, 1199 [Δάματ]ρι Κλυμένφ Kopa dre onkel. Demeter, Kora, and Pluto on an altar in Sparta, Paus. 3. 19. 4; in Messoa C. I. G. 1464; cf. Philiskos in Hephaist. 31 Klymenos is an emphemistic epithet of Hades. Meliboia occurs nowhere else as a name of Kora though in Lakonia she was called Polyboia (and Phloia). Cf. McAlboos, McAlwros. Wide Lakon. Kulte 177 thinks Meliboia signifies the power that fills the earth with sweet nourishment. It is difficult to see the propriety of the name as applied to Persephone. But a Meliboia, daughter of Niobe, was renamed ('hloris (cf. Demeter χλόη). -2. ἀναγνίων: from dyrέω - dyw, λαμβανω in Lakonian (Cauer 32, 9) and Kretin Homer has dyivew as Krates 1. 8. Used as dvdyw in walava dvayere 'lift up a paian' Soph Trach. 210, avayere κωκυτον Eur. Phoin. 1350; cf. Pind. Isthm. 6, 62 and on Bacch. in Casaubon's drdyων is adopted by Kaibel.—8. βαρυβρομον seems a strange epithet for the Aiolian mode. But Herakl. Pont. (apud Athen. 11. D) speaks of its inflated, pretentious and pompous character. $\beta a \rho \nu \beta$, of the flute Eur. Hel. 1351, of the drum Bacch. 156, -Metre: dact. contrite probably.

TELESILLA.

Telestica, an aristocrat of Argos, composed hymns for choruses of gorls in honour of Artemis and Apollo. In the latter she sang of the daughters of Niobe. Tradition made her the foretype of the Maid of Orleans and decked her defence of her native city with the colours of romance. Though Hdt. 3. 76-83 does not refer explicitly to her participation in the expulsion of Kleomenes, who slew six thousand of the Argives, later writers accept the story without scruple. Her native city honoured her with a statue representing her with a helmet in her hand; and with her poems at her feet. Her example is said to have led to the worship of Ares by the Argive women. She is reported to have been directed to cultivate poetry by the Delphic oracle.

Hephaist. 35, cf. 15. Probably from a hymn composed for a chorus of maidens. The river god Alpheios, enamoured of Artemis, the tutelary divinity of springs and rivers (Ποταμια), pursued her, according to one legend, as far as Ortygia, where the stream reappeared in the fountain Arethusa. Cf. Pind. Nem. 1. 1 άμπνευμα σεμνον 'Αλφεού . . . 'Ορτυγία, δέμνιον 'Αρτέμιδος. The legend is native to Elia where there was a spring Arethusa, and where Artemis was worshipped as 'Αλφειαία. From Elia the cult was transferred to Sicily.— Metre: Hephaist. found here ionics a maiore; rather pherecratics with anacrusis.

SIMONIDES.

WITH Simonides the age of individualism in lyric poetry has passed. The various forms of choral song that had been enriched by the successive improvements of two centuries now converge, and reach in Simonides a perfection that is all but final. The genius of the poet of Keos consists in large measure not so much in an originality that creates new forms, as in a composite quality, in a sympathy with the forms of lyric employed by his

predecessors, and in a power of "running into one soul," as Browning says, the poets of the past. Apart from the monodic song of the Aiolians and tambic verse, neither of which he attempted, there is no species of lyric that was not mastered by Simonides; and to Pindar, his junior by a generation, who wisely refrained from vying with him in the elegy and epigram, he is inferior only in the triumphal ode, a form of choral song which he was almost the first to cultivate.

Before the time of Simonides a national Hellenic lyric was impossible because there had existed no check to the decentralizing forces of Greek life. This check was furnished by the renewal in the sixth century of the national games and by the Persian wars.

The long life of Simonides (556-467) was contemporaneous with great events. Born in the age of the tyrants, he witnessed the overthrow of the Peisistratidai, the Ionic Revolt, and the two Persian invasions. The Athens of his youth, though the 'capital to a provincial Kelan, was a comparatively unimportant place; at his death it was already claiming the hegemony of Greece. Simonides' birth fell in the time of Thespis; before his death, Sophokles may have given tragedy its final form by introducing the third actor.

Simonides was a native of Iulis in Keos. The worship of Dionysos in his native island, and his office as trainer of the choruses of Apollo, may have impelled him to choral poetry, while his birthright as an Ionian was the At Athens, whither he was called by Hipparchos at a time when the dithyramb was rising in importance, he met with Lasos and Anakreon, and formed one of the ornaments of the brilliant court of the tyrant. fall of the Peisistratidai he lived with the Skopadai at Krannon and the Aleuadai at Larissa, the lordly Thessalian magnates whose lives were not free from repreach, and whose ignorance of the line art of living was ill concealed by the veneer of fictitious appreciation of the arts. these princes took sides with the Persians, the poet returned to Athens, now the home of democracy. Here his successful competition with Auschylos in an elegy celebrating the battle of Marathon may have inspired him to become the eulogist of the war of freedom; and

for years he commemorated the individual heroes and the states which had borne a conspicuous part at Artemision, Salamis, and Platala. When over eighty years of age he visited Hieron at Syracuse, whose court was rendered illustrious by the presence of Epicharmos, Aischylos, Pindar, and his own nephew, Bacchylides; and here he seems to have died at the age of eighty-nine.

Like Sophokles, who died a nonagenarian, Simonides preserved his intellectual vitality to the end. He seems to have been famous as early as 523, and much of his finest work the elegies in honour of the victories over the Persians - was done when he was over seventy. When he was eighty (in 477) he could record his fifty sixth victory won with a chorus in the public festivals (epigr 145). He was distinguished for his versatility and practical wisdom. Better than Stesichoros or Anakreon, Simonides illustrates the transference to the lyric poet of the participation in affairs which often signalized the career of the minstrels of the heroic age and their successors the rhapsodes. Another testimony to the versatility of Simonides is the tradition that he invented a system of mnemonics and added to the alphabet the letters η , ω , ξ and ψ a tradition that may point to the first acquaintance on the part of the Athenians, at least in literary writing, with the Ionic characters H, Ω , Ξ , Ψ which were foreign to their epichoric alphabet.

Apart from the epigrams and elegies, which fall outside the province of this volume-though he was the first choral poet who attempted these forms of composition , Simonides wrote hymns (to Zeus Olympios, Poseidon), which took the form of prayers rather than the long epiclyrics of Stesichoros, paians (to Pythian Apello), dithyrambs (Europa, Memnon, subjects that are remote from the cult of Dionysos), parthenera, hyporchemes, in which the words were so apply chosen as to reproduce the movement of the dance, prosodia, enkomia, epinikia, and dirges. His strength lay less on the religious than on the human side. Though the gods are regarded by him as the sole possessors of perfect excellence and the source of all virtue, he brings to their service neither fervid devotion nor genuine enthusiasm. His faith has a touch of scepticism. He is above all an artist and remains untouched by that wave of theological speculation by which Pindar was deeply influenced.

Most of the secular melic fragments that admit of classification deal with the praise of contemporaries. have already seen that Stesichoros had made the heroes, not the gods, the subject of his hymns. advances a step further, and, aided by the precedent of Ibykos, secularizes the choral lyric by his commemoration of contemporaries. The enkomion is professedly human and eulogistic whether it has for its subject men made famous by Olympian victories or illustrious for their princely station. In life their fame is celebrated by the epinikion, and the threnos offers consolation at their death. Both are virtually species of the enkomion, which name also remains as a general term for eulogy. In either case it is an individual and a contemporary whose fame is sung a fact of profound significance in the history of lyric poetry—and the patron of the poet is no longer of necessity either a state or a city.

It is by his epimkia and threnoi that Simonides achieved his greatest distinction as a choral poet; and it is mainly from these two classes that we have our chief fragments. Simoundes set the type for the triumphal ode of Pindar. For nearly two centuries Archilochos' "Hail to the Chief" had sufficed to celebrate the athlete's success; but in the latter part of the sixth century there was need of ampler praise. Simonides made the myth the central theme of the epinikion and thus linked the heroic past with the glory of the present. In the absence of any complete ode we cannot indeed contrast his art with that of Pindar, but indications point both to a disinclination on the part of the poet to disturb the accredited myths and to a tendency to emphasize the details of the contest, upon which Pindar laid no stress. He even plays upon the name of the defeated contestant. 'Not unfittingly did the ram (6 Kpi6s) get himself shorn when he came to the glorious precinct of Zeus (Olympia) that is adorned with trees' (Frag. 13).

In the threnodies, which in their choral form appear for the first time in literature in connection with the name of Simonides, the poet reached the summit of his excellence. Here he showed himself a master of tenderness, delicacy, and of a genuineness of feeling whose sympathy brings consolation. Products subbroky unfolds the glories of the other world, Simonides touches the heart and opens the source of tears. The objective myth is here the anodyne; and the afflicted parent finds his present grief assuaged by the story of the sufferings of some hero or heroine of his faith. The quality of Simonides is womanly in the warmth and immediateness of his sympathy. He loved pathetic scenes. In a poem now lost he depicted the shade of Achilles appearing over his grave before the departure of the Achaians and calling upon them to make sacrifice of Polyxens.

Simonides had a rich experience of affairs. understood the art of flattery, he did not forget how to speak the truth His diplomacy reconciled Hieron with He was the friend of republicans as well as of tyrants, and he had the large indulgence towards varied types of character that marks the man of the world. He shows the suppleness, the mobility of the Ionian, the Ionian's indifference to questions of deep moral weight. His theory of life—περί μηδενός σποιδάζεω—is Anakreontic. but it is deepened by contact with great themes. Simonides looks at life as a worldly philosopher whose standard is external success. With easy indifference he proclaims the murder of his former patron Hipparchos as a 'great light unto the Athenians' and toys with his theme when he praises Skopas. He is a master of the art of silence when the whole truth stings; he has the adroitness and sinuosity of the sophist. That he lacked absolute moral sincerity cannot be denied, but apart from the enkomion on Skopas, we know of no concrete case of mercenary homage that distorts the truth; and even here the story that the tyrant referred him to the Dioskuroi for the rest of his pay is proof that the poet did not Thessalize his muse. For his love of gain he was pilloried by Xenophanes: and Pindar scornfully hints at his 'songs with silver brow,' though Pindar got his bread after much the same fashion. Simonides may have been fond of money like many artists, such as Rackel; but the condition of his art as a national surger gave him the same right to live as the Aiginetan or Sikyonian who fashioned the statues of the victors at the national games, whose and Anakreon (who scorned money) may have depended on the unsought bounty of their patrons, while the evil emmence of Simoundes as the first poet to make the muse a hireling (Pind. Isthm. 2-6) may have been the result of his demanding a fixed sum for his poetry—surely as honourable a means of preserving his independence as the method adopted by his predecessors.

The choral ode which is never hostile to the admission of moral precepts, has, in the case of Simonides, been invalled to a marked degree by the reflective tone native to the elegy and best exemplified in Minnermos, Solon, and Theognis. The life of the poet was contemporaneous with many contrasts that were the result of destiny, and his verse is full of the instability of human fortune and the sorrows of existence; death mars the felicity of the demi gods. His apophthegms on the philosophy of life classed him with the Seven Sages. He loves the pregnant utterance that compresses into a word the experience of the race He had the wit of Talleyrand and part of his physical imperfections. When asked how many years he counted, he replied 'many, but still too few ' Other bonmots have been handed down: 'discord and strife are as necessary to the state as its crest to the tufted lark': 'speech is the murror of things', 'a thousand years are an indeterminate point' (between the past and the future).

Simonides has the love of the analytic thinker for fine distinctions (Prodikos too was a Keian), and his acuteness makes him combative. With his fellow poets he seems to have waged war and in turn to have provoked the enmity of Pindar, whose intemperate hostility vented itself in the refusal to accord to him the possession of native ability.

καί πτωχός πτωχῷ φθονέει και άσιδός άσιδῷ.

He is the first poet who is a critic, for he is conscious of the purpose and effect of his art; he theorizes about poetry as the Ionic philosopher theorizes about nature: 'Poetry is speaking painting, painting is silent poetry' the dazzling antithesis of the 'Greek Voltaire' that forms the text of the Laokoon.

Simonides' style mirrors the man. Smooth and polished, it never exceeds the bounds of propriety and proportion. He does not strain after effect, but preserves his logical faculty, his persuasiveness, sweetness, and grace. If he usually displays but little nervous force or passion, and his notes are not full of solemn melody, he has no struggle with himself, his clearness is that of crystal, and he has a noble brevity that disdains all meretricious ornament. 'A master in style is judged by what he leaves unsaid', with a few simple and natural words Simonides makes us see what he tells us; he illuminates a single great thought from many sides, and dwells with a deft touch on the details which he does not allow to oppress us, and outranks all his clan as the painter of the conflicts of the soul. The greatest ancient critic of style says that he was unsurpassed for the lucidity of his imagery (Longinos de subl. 15. 7). For form he has a marvellous talent the very words dance in the hyporchemes, and the form corresponds everywhere to the thought.

It is not surprising that Simonides should have preferred to the stately dactylo-epitrite the more facile logacedics. These he varies as his subject varies, but he works out new forms that are different from those employed by the Aiolians and Anakreon. He also employs cretics. With him the kithara and flute are no longer rivals; he adopts the triad in stropic composition, and of the modes prefers the Dorian, though he uses also the Lydian, Aiolian, and Phrygian—this choral songs are a mixture of Doric and epic, with a slight tincture of Aiolism. Archaic words and forms find no place in a vocabulary that is not wide and holds close to the common speech.

Though an Ionian, Simonides was all but an Athenian because of his intellectual keenness, his sense of symmetry, and the elegance and purity of his diction. It is no injustice therefore that the Athenians regarded him as one of themselves. His songs were in everybody's mouth. Plato quotes him often and compares him with Homer and Hesiod, Xenophon's Hieron introduces the poet discussing tyranny with that prince. Bacchylides followed in his path and Horace translated and imitated him. Apart from Sappho, we have lost nothing more worthy of

preservation in the whole range of Greek song than his lyrics. An unequal chance has given us almost complete the triumphal odes of Pindar, many of which we would gladly exchange for one "tender-hearted scroll of pure Simonides."

I. Diodor 11 11 (Arsen. Viol. 342): Σιμωνίδης... άξιον τῆς άρετῆς αὐτῶν ποιήσας ἐγκώμιον κ.τ.λ. Bergk, Flach and others refer the fragment to the poem 'On the Sea-fight at Artenasion,' a view that is correct only if the extant lines formed an episode in a lyric on Artemision. In the fragment itself there is however nothing to show that it is not the heroes of Thermopylai who are alone celebrated here as in the famous epigranis (91 and 92):

Μυριάσιν ποτέ τηδε τριακοσίαις έμαχοντο έκ Πελοποννάσου χιλιάδες τέτορες.

Ω ξείν', άγγελλειν Λακεδαιμονίοις ότι τηδε κείμεθα, τοις κείνων βήμασι πειθομένοι

Diodor probably used ἐγκώμιον in an untechnical sense, and in like manner it is used of an epinikion in Athen. 13. 573 F; otherwise we must suppose that enkomia, though generally of a private nature and more akin to the skolia, were also sung at public festivals. Bernhardy in fact regarded the poem as a skohon. 2. Glorious their fortune, fair their fate.' $\tau \dot{v} \chi a$ (fors) is the opportunity for winning $\kappa \lambda \dot{\epsilon}$ offered them at Thermopylai Cf. Lykurg. Leokr. 108 Aakedaiubrioi δ' έν Θερμοπ, παραταξαμένοι ταις μέν τύχαις . . . έχρήσαντο κ.τ.λ., Thuk. 2. 44. 1 το δ' εὐτυχές, οί αν τής εὐπρεπεστάτης λάχωσω, ωσπερ οίδε μεν νθν, τελευτής κ.τ λ. πότμος (sors): cf. θάνατον και πότμον έπιστη Τ 337.—3. βωμός night be the altar of their cult as Heroes, with whom Leonidas was associated in the Spartan ritual. But it is better taken in a general sense (sacred and worthy of reverence). Ausch. Choeph. 106 aldovμένη σοι βωμόν ως τύμβον πατρός recalls the expression here. The distinction between gards (l. 6) as applied to a hero, va6s to a god, does not hold in early literature. πρό γόων: πρό άντί; others deserve our tears, these our remembrance; others our commiscration, these our praise. Here, as in n , Sim. looks sharply after the meaning of words. Your is lamentation accompanied by tears and sobs, olkros (miseratio) expresses itself generally in words of sympathy. (Excos is pity that dwells in the heart.) With the sentiment of. Thuk. 2. 43, Hypereides 129 ού γαρ θρήνων άξια πεπόνθασιν, άλλ' έπαίνων μεγάλων πεποιήκασιν, Plut. Consol. 114 D obdels γάρ άγαθος άξιος

θρήνων, άλλ' ζωνών και έπαινων, ούδε πένθους, άλλα μνήμης εύκλεους, ουδε δακριων έπωδυνων, άλλ' έτειων άπαρχών. Though the ancient Greeks gave away to tears more readily than man of modern times, they controlled their feelings when tears were unseemly. 4. Ivráduov: scal. clua; cf. Isokr. 6. 44 καλόν εντάφεον ή τυραννίε τοιούτον: as often in tragedy. Pindar's description, Pyth. 6, 10 ff., of the indestructable treasure-house of hymns for the victor excels in its imaginative quality and in its opulent fancy The noble simplicity of Sun, is attained by the emphasis laid on the moral idea. Dante's lines on Vergil recall the severer style of Simonides: di cui la fama ancor nel mundo dura e durera quanto il munilo lontana. - 5. Cf. Pind. Isthm. 5. 56 coros veruphwras parpos μόχθος άνδρών, another figure in Ol. 6. 97 μη θραυσαι χρόνος 6\βον εφέρπων, Hor. 3. 30. 3 (monumentum) quod non . . . possit diruere and innumerabus annorum series et fuga temporum. Cf. Pind. xxiv. πανδαμάτωρ: of sleep Ω 5, π. χρονοι Bacch. v. 82. Contrast Soph. Frag. 868 xp6vor 8' dualpoi rasta.— 6. This sepulchre of valuant men has received the fair fame of Hellas to dwell therein.' Cf Thuk. 2. 43. 2 ror rapor . . . ούς έν ώ κείνται μάλλον, άλλ' έν ώ ή δύξα αύτων . . . καταλέλειπται. olkérav 'as its habitant'; predicate to cibot. Aomina agents ending in 1715, -1710, -740 are often treated as fem. adj. ; 30 σωτήρ Aisch, Agam. 664, Soph. O. T. 81, Phd. 1471, Eur. Med. 360, El. 993, Ockrup Assch. Suppl. 1040, πράκτωρ Agam. 111, λωβητήρ Soph. Anny. 1074, καρανιστήρ Alseli. Eum. 186, torup Soph El. 850, Eur I. T. 1431. So dagalins Sim. xiv. Cf, the feminine use of Exam, porcis etc. Lucan Phara, 9, 720 has natrix riolator aquae .- 7. Leonidas, who was interred where he fell with the rest of his band, is a συνδικος. Cf. Pind. Ol. 9. 98 συνδικος δ' αύτῷ 'Ιολάου | τιμβος . . . dykataioir and 13. 108 μαρτυρήσει Auxalou βωμότ draξ. Of Leonidas, Sim. wrote in epigr. 95 ebahéas ala xéxeube, Acurida, οί μετά σείο τήδ' έθανον, Σπαρτης εύρυχόρου βασιλεύ κ.σ.λ. Dinilor. omita sal, -9. soonov: cf. Timoth, in. - Metre: logacedic. Reading Θερμοπόλαιs in 1, omitting o in 8, and changing to when we in 9, Bergk made 1.5 the end of the strophe, 6 9 the beginning of the antistr. The logacedics are simple in structure and recall those of Alkman (cf. xxi. 1. 3) and Thykos.

II. Plato Protag. 339 ff. Protagoras proposes to transfer the question under discussion to the domain of poetry, though the matter of inquiry (dpern) is to remain the same. He is led to this by reason of his belief that skill in poetry constitutes the chief part of education. He begins by quoting II. 1-2 (339 g) from the poem to Skopas, the meaning of which

two verses is, he declares, identical with the sentiment expressed by Pittakos further on in the poem: of de mor . . . Emperon (339 c), and maintains that the poet contradicts himself. Sokrates avails himself of the help of Protikos, the synonymist, and removes the contradiction by calling attention to the difference between yeverbar in Sim. and Emperal in To this Protagoras replies that Sokr is only making matters worse, for he imputes to Sim, the opinion that virtue is easy of acquisition, whereas everybody knows the contrary to be true. To answer this, Sokr. playfully suggests that xaleror does not mean 'hard,' but 'evil' (xakor), an interpretation that is, however, immediately abandoned because beds . . , yepas (341 E). Sokr. thereupon undertakes to show what he conceives to be the real meaning of the poet and to set forth his own opinion of the poem, viz.: the saying of Pittakos, which had been approved by wise men, was attacked by Sim, in the hope of winning great fame if he could overthrow so doughty an antagonist as the Lesbian sage. This is clear, bokr. argues, because the new of Sint. is directed against the truth of Pittakos' saw, and the poet means 'the truly hard thing is to become good,' with a designed trajection of the word $\dot{a}\lambda a\theta \epsilon \omega s$. It is impossible for a man who has become good to remain in a good condition and be good, for θεός αν μονος τούτο έχοι το γερας, ανδρα δ' οικ ξστι . . . καθελη (344 c) It is possible to become good, but it is impossible to be good · πραξαι μέν γάρ . . . κακός δ' εί κακώς (344 E). The trend of the poem is that a man cannot be permanently good, though he may become good and also become bad. ent adecotor de nat aprotor eiger ous ar of beat φιλωσικ (345 c). That all this relates to Pittakes is proved in etill greater degree by the sequel: τοῦνεκεν . . . χθονός (345 c), And with the same intent: πάντας... μάχονται (345 D). Sum also says to Pittakos, έγω, & Π, οι διά ταιτά σε ψέγω ότι end pilopoyor' exel energe . . . yevetha (346 c), implying that, if any one delights in censure, he may satisfy his desire by censuring these men Then follows πάντα . . . μέμικται (346 c). It should be noticed that the last two quotations are given no particular setting in the poem

The restoration of the order of the parts is the more difficult because the words of Sim, are so interwoven with those of Plato that it is unpossible in all cases to mark off the original from the commentary. It will also be remembered that, despite the statement of Sokr., it is in reality alien to his main purpose to set forth the actual thought of the poet. His chief aim is, while adopting the attitude of the sophists, to criticize their manner and opinions.

The arrungements adopted by various scholars from Heyne and Schleiermacher to the present time may be roughly divided into two classes: those that keep, and those that rearrange, the Platonic order.

- Those that keep the Platenic order constant the passen to be merestrophic. So Hartung, Boughi (Baloghi de Platone tradotte Agen (Prister that der Som) ~ 1 were reason tracks to take Rain ord (a.e. P. of Protage exp.), It her ~ 12 are in hursand a Julicale, 1 × 13, p. 2 · March angest. Hartung inguit the last strope c ord as eyeste prosess separated and a light raily of [πως, ω 11 σ' εφερον' τημι δ ου φιλιαμμού τραμεί δε μου δες Δν ή κ.τ λ., Mich. * ω 11 οι ποτε σ τφεγον ών μενιώς λεγώντα δια ταυτ' εὐ νύν στ, Π., δγώ ψέγω, ώς φιλοψ ων τμοιγ αξαρκέσεν ος μη κ.τ. λ.
- If Transpositions of the Platonic order. The lives query' have been virtually thresh by some in the first striple, by elicies in the second; or they are regarded as an opeds. Berak placed the words In question - cm) they be pap decompose one carry elager, - after v & Bliss R. M. 27 in a needs to this order for the form with records (a) the by an example stateds in contrast to apop agador new the sear the de is not directly expressed. This is against boxcates remark that are is opposed to note mos enurances () the or an clause is junted about by to v & it would intumery be regarded as an expendit and the respay amp (1) the wang arms in I'm in all allemen , to to the attributes in the or ar clause whereas in Bergk's setting it is presidente. Bross himself augposes a laciana after v _ suff tent to een ; de the strike and thanks that the second strophe has not at the beginning something ear an ent to the brief approx's april 1st this area, incut so writes by the great an interval, yevenous and supervac, which are opposed, and makes superv efigure, which is addressed to littakes tober present the neutral of his name. Selections ber bent proposed to put the words emply a speci ar A lafter the strepte beauty of voccess. As intersecting was indiffer them by deriving School and and Super who can there verses ensite a , wire alreade a tate cir. 1. In their view of vv 1. 4 five lost lines, animate a (cristrophe B) of other por discours received then becomes strophe β . If this arrangement is correct at lastr β and enode flore cost a conclusion hardly warranted by Mi An, Sect. Sample argued that re occurre in \$4.0 is no proof that rowever etc. for west diadwor, because the same expression in \$44 a down prove the act do sequence. This is victoria, because in 344 a we have the general statement re exidere navra, but in 345 0 re exidere pe rou someros.

The poem is often regarded as an epinikion and was placed in this class by Schneidewin, and by Bergk, who however noted its similarity to the horizotry poems of Pindar, which were brought under the epinikia by the sincent critics. This poem, he thought, was not separated by the ancients from the other poems in honour of Skopas. There is, it is true, nothing in the ode that savours of an epinikion. Sauppe and Blass class the poem with the skolia and compare the fragments of Pindar (122 ff.) bearing that name. It is more likely that the ode is an enkomion (cf. 346 in Σεμωνιδητήγησατο καί αυτός ή τερανίου ή άλλου τινά των τοσοίτων εναινέσαι και έγκωμασαι οιχ εκών). It is uncertain whether the poet is endeavouring to free Skopas from an accusation based on

some specific act of injustice, or to furnish him with an ethical code that may excuse a persistent policy of oppression. Like Pindar, 5.monides understood the art $\tau a \kappa a \lambda a \tau \rho \epsilon \pi \epsilon \omega r$ and preaches to his patron the ethics of the market-place

- 1 pay according to Sokr, is the first note of the attack on Pittakos, as if the sentiment were in direct opposition to χαλεπόν ἐσθλον ἔμμεναι. We suppose that the antithesis was contained in the lines lost after v. 2.— άλαθέως is construed by Sokr. (343 E) with xahenor and explained as trajected, s.e. it does not belong with ayador. This mention of a trajected word is the first hint of the grammatical ύπερβατόν that occurs in Greek. (Tryphon defines υπερβατον (verbi transgressio) as λέξις μετακεκινημένη άπο της ίδιας ταχέως, Long, de subl. 22 as heteur fi vonceur ex tol kat' akohoudiar κεκινημένη τάξις, with the addition και σίονει χαρακτήρ έναγωνίου πάθους άληθέστατος.) Nokr. argues that the 'truly difficult thing' is to become good, whereas Pittakos' dubculty -to be good -is not a difficulty at all; it is an impossibility. A truly good man' to boke, is a misapplication of language, since virtue cannot be anything but real. Of course the poet had no such special theory of virtue to defend, and Aristotle, quoted below, has dληθώς dyaθώς, referring to the passage. Sim explains his meaning by xepoth k 7.1 - yeveobal: Solr. emphasizes the antithesis between 'become' and 'be,' which is in fact the point of the poet's criticism. But in finding a pregnant force in the aphorism of Pittakos, Smoondes' dialectics led him to err after the fashion of the sophists (cf. 316 b) whom Plato is sattrizing. Pittakes had no intention of setting his χαλεπόν έσθλον ξωμεναι in opposition to the thought expressed in the γενέσθαι γαλεπόν of Sim. Hence Sokr. forces the meaning when he paraphrazes γενόμενον (άγαθον) διαμένειν έν ταύτη τη έξει και είναι άνδρα αγαθον (344 c) -an ideal that transcends human excellence In v. 5 Nns. uses Emperar without thinking of the distinction.
- 2. τετράγωνον: according to the doctrine of the Pythagoreans the number four and the square symbolized the perfect, the divine. Proklos on Eukleid. Elem. 48 g says: δοκεί δὲ καὶ τοῖς Πυθαγορείοις (scal. τὸ τετράγωνον) εἰκόνα φέρειν τῆς θείας οὐσίας. The oath of the Pythagoreans was: ναὶ μὰ τὸν ἀμετέρα ψυχὰ παραδοντα τετρακτυν, ι παγὰν ἀενὰου φισεως ριζώματ' έχουσαν. The fame of the poem of Sim. is attested by the references to the use of τετρ. in the sense adopted by the poet, e.g. Arist. Rhet. 3. 11 οἰον τὸν ἀγαθον ἀνδρα φαναι είναι τετράγωνον μεταφορά. ἄμφω γὰρ τέλεια, ἀλλ' οὐ σημαινεί ενέργειαν, Είλ. 1. 11 τὰς τέχας οἶτει καλλιστα καὶ πάντη πάντως

έμμελως δ γ' ως άληθως άγαθος και τετράγωνος άνευ ψόγου. Cf. Puttenham Arte of Engl. Poesie p. 113 (Arb.): "The Prince of Philosophers, in his first booke of the Ethicks, termeth a constant minded man, even egal and direct on all sides, and not easily ouerthrowne by every lithe) adversitie, hominem quadratum, a square man." respaywos in Sim, means perfect in body (xepair, mostr: re . . . ral uniting complements, which are similars) and mind (νόφ). No mens curva in corpore curro. Cf. Hor. Sat. 2. 7. 86 fortis, et in se îpso totus teres atque rotundus, and the unitation by Ausomus (16) mundi instar habens teres at que rotundus, where the spherical form is regarded as the symbol of perfection (cf. Plato Tim. 33 B). Cicero Or. 61. 208 uses the figure of the square: redigeret omnis fere in quadrum numerumque sententias. Dante has (Farad, 17, 24) ben tetragono as colps di ventura (cf. quadrato nella mente and quadratura in modern Italian), Walther von der Vogelweide wol gewieret, Smiley (Love's Crusty 2, 3) "Should be retain a thought not square of her." aver woyou rervyuévoy; of the Homeric durager (Earle). The lacuna after v. 2 (δλίγα διελθών 344 B) may have contained further remarks on the good man and a direct reference to Skopas, mention of whom cannot have been omitted. Bergk thought the reference to Skopas preceded the strophe beginning ἄνδρ' dyaθov. But this is unlikely as Sokr. says, à propos of μέν (343 C): εὐθύς γάρ τὸ πρώτον τοῦ ασματός.

- 8 μοι: as if φαίνεται followed. Εμμελέως (cf. Sa. xxi.) scil. είρησθαι. το Πεττάκειον: Pit aci illind, as το τοί Σολωνος Hdt. 1.86, το τού Όμήρου Plato Theast. 183 ε. νέμεται = νομίζεται (so νέμω often = νομίζω, especially in Soph. e.g. O. T. 1080, El. 150, Asas 1331). (f. Plato Laws 757 λ δρθώς είρηται και έμμελώς. In prose: οιδ΄ ὑπ' έμοῦ νομίζεται τοῦτο παρά Πιττακοῦ καιπερ σοφοῦ ὅντος ἀνδρὸς ἐμμελῶς εἰρῆσθαι (Sauppe).
- 4. καίτοι is rarely used with the participle; first in this passage; Goodwin M. T. 861 cites Lysias 31. 34 Ικανά μοι νομιζω εἰρ σθαι, καίτοι πολλά γε παραλιπων.—παρά: with the passive instead of ὑπό; of Alexia 141. 14 where we have the ordinary dative: τὸ πολλοῖς τῶν σοφῶν εἰρημένον.

παρά with the gen. is used with λέγω Xen. Kyrop. 6. 1. 42, Demosth.
17 56, 20 58 (cf. 45. 4), Aischin. 2. 42, 106, 118 and, with quasi-person to ation, in P. ito Hepp. may. 281 B. λογων, οἱ ἀν παρα των πολεων (= νολιτῶν) λεγωντα (cf. Demosth 2. 12 λογων παρά της πολεως). In prose writers we have noticed παρα also with the passive of αιρεω, ἀναδιδασκω, ἀποστερεω, διδωμε (κοιοεωλια frequently), ἐπιδειεννω, ὁμολογεω (somewhat frequently), νεμπω, πληροω, πρυτανείω, συλλιγω, ψευδομα, ωφελεω. The intertion of γνωμας αφ' εκαστων ελεγοντο Thuk. 8. 36, ε is inferent. ἀπο does not define the actual speaker as υπο does (Cobet would read ὑπο). Εκεεγε with the socus, the range of παρά in prose is contined to persons and

things personified (so even Hdt. 7. 183 πυνθάνονται παρά πυρσών, Thuk 8, 48. παρ' αυτών τών έργων έπισταμενας τάς πυλεις). Protessates gives the common rule: ή από προθεσις της παρα διαφερει ή μεν γαρ από τιθεται έπι των αψυχων, ή παρα επι τών έμψιχων. With pass ves we fit d in Attic prose besides παρά, πρός, έκ, and απο, the last least frequently.

The maxim of Pittakos was occasioned by the transformation in the character of Periander, who, from a mid, became a cruel, prince. Like Pindar, Sim is fond of quotation. See on xxii. For φάτ(ο) after ειρ., of Pind. Pyth. 4. 277 τῶν δ' Ὁμήρου καὶ τόδε συνθέμενος βήμα πορσυν' ἄγγελον ἐσλὸν ἔφα τιμάν μεγίσταν πράγματι παντί φέρειν, Isthin. 2. 9 τὸ τῶργείοι φυλάξαι, βήμα . . . | χρήματα χρηματ' ἀνήρ, δε φᾶ κτεάνων θ' ἄμα λειφθειε καὶ φίλων. Also Plato Protag. 345 C, where φησί repeats φησί γάρ. Hence there is no reason to change φάτ' to φᾶτ(α) = φῶτα, which would be harsh after φωτος, and is, besi les, an unwarranted form. Kan (Mnemos. 9. 350) conj. γαρ. ἐσθλόν is changed by some to Aiol. ἐσλόν (Alk. xxv., Sa. xviii.).

- 5. γέρας is predicate. Cf. Plato Symp. 179 c εὐαριθμήτοις δη τισιν έδοσαν τοθτο γέρας οἱ θεοὶ, Alkih. ii 148 c. Sim 82 has μηδέν άμαρτεῖν εστι θεοῖ, cf. Matth v l 19. 17 τι με λέγεις άγαθον; οὐδεις άγαθός, εἰ μὴ εἰς, ὁ Θεός. Virtue is god given, Frag. xxv. μὴ οὐ. after οὐκ έστι non potest fier quin; (roodwin M. T. 815. 2.
- άμάχανος · 'resistless'; of ξιμφορά Eur. Med. 391, άλγος Soph. El. 140, νόσος Antig. 364.
- After πράξας (Boeckh, Bergk read Aiol. πράξαις) Sokr. has per yap where the per is inserted to make the argument clear. πράξας εδ: so of Hieron, Bacch. i. 94; cf. on Eur. Herakl. 794. Sokr. takes the words as 'fairing well,' the result of a systematic course of doing well, and then shows that εύπραγία is caused by μάθησις. Simonides' creed is simply that a man is dyafter if he does good deeds without regard to the permanence of his state. On the distinction between euroxia, good fortune, and eimpaila, fortunate action, the latter demanding the conscious activity of the agent, cf. Xen Memorab. 3 9. 14 In Pind Pyth. 2, 73 Rhadamanthos' good fortune is not transitory (εδ πέπραγεν), because he had a judicial mind as his birthright and did not delight in deceit. He was εὐτυχής and his judgment directed him to the course of action he desired. Cf. Pind. Ol. 8, 12 άλλα δ' έπ' άλλον έβαν άγαθων, πολλαί δ' δδοί σύν θεοίς εύπραγίας. For the sentiment of 7-8, of the anonymous elegiac poet in 344 D: αίταρ άνηρ άγαθός τότε μέν κακος, άλλοτε δ' έσθλός, Soph. Antiq. 365 ff. σοφών τι το μηχανόεν τέχνας ύπερ έλπίδ' έχων ποτέ μέν κακόν, άλλοτ' έπ' έσθλον έρπει, and Xen. Memorab. 1.

- Homer, Ω 527 ff., makes Zeus distribute both evil and good: ψ μέν κ' άμμειξας δώη Ζεύς... [άλλοτε μέν τε κακψ ὅ γε κυρεται, άλλοτε δ' ἐσθλώ.
- **B.** κακῶς: seil. πράξη, as if εὰν (or εl) μέν γὰρ πράξη had preceded. Some end the line with καί (which occurs at the verse-end in Pind.) and begin 1. 9 with τούπὶ πλείστον.
- 9. Cf. Thuk. 1. 2. 5 την γοῦν 'Αττικήν ἐκ τοῦ ἐπὶ πλεῖστον ἄνθρωποι . . . ῷκουν οἱ αὐτοί. Reading τοῦς κε θεοὶ φιλέωντι we have two cases of synizesis. But the ἄν in Piato does not prove the κε in S.m. Subj without ἄν as in Hymn 5. 486 μεγ' δλβιος, δν τιν' ἐκεῖναι | προφρονέως φίλωνται. So in Il. 6. 15; Goodwin M. T. 540.
- 10 ff. Therefore never will I for my part vainly set my allotted portion of life upon a hope that cannot be realized, searching for the impossible, even a man free from all blame, among all of us who etc. κενεάν is proleptic. Sim like Pind loves to give an epithet to each substantive in the clause. μοῦραν. cf. μοῦρα χρόνου Pind Ol. 7. 94, μοῖραν βιου Soph. Απίνη. 896 ἐς ἀπρ. ἐλπίδα βαλέω: cf. Pind Pyth. 2. 35 εὐναὶ δὲ παράτροποι ἐς κακοτατ' ἀθρόαν [ἔβαλον. πανάμωμον ἄνθρωπον: in apposition to τὸ . . . δυνατόν. Cf. Sem. 4 πάμπαν δ' ἄμωμος οδτις.
- 12. The poet amplifies Z 142 βροτών, of ἀρούρης καρπάν εδουσιν. Cf. θ 222 δσσοι νῦν βροτοί είσιν ἐπὶ χθονι σῖτον ἐδοντες. Plutarch often cites the phrase of Sim. Cf. Hor 2. 14. 10 quicumque terrae munere vescimur. δσοι: the pl. follows the generic antecedent ἀνθρωπων implied in ἄνθρωπον. αἰνύμεθα: the shift to the first person after a generic word (after ἄνθρωποι: Xen. Memorab. 4. 3. 11).
- 13. Émmu. the reference has been supposed to be (1) an imaginary audience, (2) the Skopadai in general, (3) the friends and relatives of Skopas, (4) the citizens, to whom the poet is justifying the tyrant. (1) is to be preferred.
- 14. ἐπαίνημι: Sokr. says (346 p) that Sim. used this Lesbian form because he was addressing Pittakos. This may be playful, but Jowett should not have questioned its Lesbian character though Pindar used αίτημι Frag. 155. Nor is αίνημι in Hes. W. D. 683 a Doricism.
- 15. ἐκών is construed with ἐπαίνημι hy Sokr (345 b, E) in order to avoid the (natural) connection with έρδη. Praise, he maintains, is not always voluntary, whereas a voluntary act that is good implies the possibility of voluntary evil action—a doctrine that is repugnant to his theory that all wrong-doing is merely the result of ignorance. (Cf. οὐδείς ἐκων

πονηρός οὐδ' ἄκων μάκαρ Solon (*) in Arist. Eth. 3. 5, άλλα μαν έγων ἀνάγκα ταῦτα παντα ποιέω: | οίομαι δ', οὐδείς ἐκῶν πονηρός οὐδ' ἀταν έχων Εριcharm. 241 L., Aisch. Enm. 550 ἐκων δ' ἀνάγκας ἄτερ δίκαιος ῶν οὐκ ἀνόλβιος ἔσται.) Sokrates' argument is doubtless ironical. The antithesis of ἐκῶν is ἀνάγκη. δοτις: the generic relatives δστις (ἄν) and δς (ἄν) after παντες are cominon: Thuk, 7. 29, Plato R. p. 556 p. Cf. T 260, Ψ 285.

- 16. For the sentiment of loxuporator άναγκη Thales; σύν δ' άναγκη πῶν καλόν Pind Frag. 122. 9 (of the hierocloidoi); τὸ τῆς ἀνάγκης ἐστ' ἀδήριτον σθένος Aesch. Prom. 105 (of 515); κρεῖσσον οἰδεν ἀνάγκας ηθρον Ειιτ. Alk. 965; σοφῶν δ' ἐπος, | δεινῆς ἀναγκης ουδὲν ἰσχύειν πλέον Hel 513; δοῦλοι βασιλέων εἰσίν, ὁ βασιλεὸς θεῶν, | ὁ θεὸς ἀνάγκης Philemon 31. 4; αλλ' ἔοικεν ὁ τὸν θεὸν πρῶτον παροιμιασάμενος ταὐτα ἀποβλέψας εἰπειν, ὡς οἰδὲ θεὸς ἀνάγκη μήποτε φανῆ μαχόμενος Plato Laws 818 κ (cf. 818 ε). Cf. also Hdt 8. 111, Soph O K. 191, Antig 1106, Frag. 690, Ευτ. Frag. 299, 475, trag. adesp. 502, mel. adesp. 143, Lucian Zεὸς ἐλεγχ. 3.
- 17. It is impossible to restore the lost verse and a half. Probably it contained a description of the mediocre man continued from str. γ .
- 18. For the omission of μή before ή, of, the dπό κοινοῦ constr. in λέγουσα μηδέ δρώσα Enr. Hek. 373, χορούς ούτε δαίτας Pind, Ol. 14. 9, toyous obre Sovhais Puth. 3, 30; Alech. Agam. 532, Soph. Phil. 771, Aristoph. Aves 695, Shakesp. words nor oath, Byron words nor deeds. The negative thus used with the second word may be preceeded by rat. anahanyon has been taken to mean (1) without resource, helpless, inert, stupid. Cf. Theogn. 481 μυθείται δ' άπαλαμνα, τά νήφοσι ylveras aloxed (thoughts incapable of realization). E 597, Alk. xxv., Solon 27. 12. So dwahaner Hes. W. D. 20. Rohde Psyche 500 would refer to this meaning Pind. Ol. 2. 57 θανδυτων μέν ένθάδ' αὐτίκα ἀπάλαμνοι φρένες ποινάς έτεισαν, comparing άμενηνά κάρηνα in Hom. βιος απαλαμνός Ol. 1. 59 is βιος πρός δυ ούκ έστι παλαμήσασθαι. (2) Base, wanton, lawless. Cf. Theogn. 2x1 δειλώ γάρ τ' ἀπάλαμνα βροτώ πάρα πόλλ' ἀνελέσθαι παρ ποδός, ηγείσθαί θ' ώς καλά παντα τιθεί. This meaning suits the present passage better than (1).—1865 . . . 81kay: cf. v 287 dunp άθεμίστια είδώς, α 428 κεδνά ίδωα. In Attic είδέναι loses this colouring; cf. δυσσέβειαν είδεναι Soph. Antig. 301. S(Kay: cf. Antig. 365 ff.
- 19. 6γιής: Sim. emphasized both the moral and the physical βγίαα; cf. xxx., skol. vi., and Dante's intelletti sani.
- 20. μωμήσομαι (MSS.) may be defended by μωμέσμαι Theogn. 169, 369. Unless the verb is subj. we have an instance of οὐ

 $\mu\eta$ with the future earlier than any quoted in Goodwin M.T. 295.

21. γενέθλα: cf. γενεή 85. 3 = Z 146. Note the omission of the substantive verb denoting existence, and cf. Eur A/k. 170 παντας δέ βωμούς, of κατ' 1 Αδμήτου δόμους, 1 προσήλθε, Ion 275 ἄρ' άληθες ή μάτην λόγος; ἀπείρων = άπειρος; not enallage with ήλιθίων.

22. Like the preceding τcl , $\tau \epsilon$ is gnomic as in Homer (Mouro H. G. §§ 263, 332). In the lync poets cases of $\tau \epsilon$ subjoined to the demonstrative used as a relative (as in H 157)

are very rare.

Metre. logacedic: 1, log. pentap. catal. + dact. dip. catal.
2. anacr. + log. tetrap. catal. + hexap. catal. 3. anacr. + troch. dip. catal. + two log. tetrap. catal. 4. and 5. anacr. + troch. dip. catal. + log. trip. catal. 6. anacr. + troch. trip. with interior catalexis. 7. log. hexap. The logacedics resemble those of Pindar in style.

III. Arist. Rhet. 3. 2. 14: "and Simonides, when the victor in the mule race offered him only a small fee, declined to compose the ode in honour of the victory on the ground that he was shocked at the idea of writing on the subject of half-asses; but when the victor gave him sufficient pay, he wrote 'Hurrah, for the brood of the storm-footed coursers'" (Sandys). Herakleid. Pont. Polit. 25 says the victor was Anaxilas of Rhegion; Athen. 1. 3 E calls him [K]leophron, the son of Anaxilas. This passage is cited as a happy instance of the use of epithets to elevate a subject. Δελλοπ is a heightened ωκύποδει; cf. Pind. Pyth. 4. 18, Nem. 1. 6, Frag. xxxi.; ἀελλάδων ἴππων Soph. O. T. 466.—Metre: dact.-epitrite.

IV. Lucian pro imag. 19. Attributed to Sim. Glaukos, the boxer from Karystos, was a victor at all the great games. Cf. Paus. 6. 10. 1. Bergk referred the epinikion to a victory at Olympia in 520 s.c. βία. for the periphrasis cf. βίη Διομήδεος, Έλένοιο etc. in Homer. 'Αλκμ. τέκος: so in German Siegelindenkind. Some write 'Αλκμήνας to make Sim. agree with Pindar. The poet does not scruple to compare a mortal with the sons of Zeus, the athletes of the heroic past. Sim. foreshadows Euripides, and often shows plus d'esprit que de respect (Croiset).—Metre! dact.-epitrite. The resolution, in Πολυδευκέος, of the second thesis of the dipody is rare and unknown to tragedy. In Pind. Nem. 5. 12 it occurs also in a proper name; but is not so restricted in Nem. 5. 6, 10, Isthm. 2 epode 6, 3 epode 6. Cf. xxi. 4. Schneidewin read ἐναντως τὰς χεῦρας ἀν. ἀν αὐτῷ.

V. Photios 413. 20. Astylos of Kroton won three successive victories in running at O.ympia (488, 484, 480 B.C.). Because he had himself proclaimed as a Syracusan in order to court the favour of Hieron, his statue at his birthplace was pulled down and his house turned into a jail (Paus, 6, 13, 1). The Frag. is quoted to illustrate the custom (which went back to Theseus) of the victors having garlands showered upon them. (f. Pind. Pyth. 9, 124, visas is unexpectedly substituted for χαίταν; of. Pyth. 2, 6 κρατέων—ανέδησεν Όρτυγίαν στεφανοις, and ἀναδέω κλέοι, δοξαν. Elsewhere in Pind. ἀναδέω is used of hair; of. ἀναδησάμενοι κεφαλάν Bacch. 10, 16. Pindar has a bold usage in Ol. 13, 38 τρια έργα ποδαρκής | ἀμέρα θήκε κάλλιστ' ἀμφί κομαιι. περικτιόνων: the 'village fairs' where an athlete first tested his mettle; ἀμφικτιόνων Pyth. 4, 66. Uf. Athen. 12, 522 c. Metre: dact,-epitrite.

VI. Arist. Hist. Anim. 5. 9 (542 B): the haleyon lays its eggs about the winter solstice. When the season is calm, the seven days before and after the solstice are called 'haleyon days.' The first week is spent by the bird in preparing its nest, the second in hatching and rearing the young. But cf. Thompson Greek Birds p. 31, who shows that the king-fisher nests neither in the winter season, nor on the sea. He thinks the (unexplained) story was originally connected with an astronomical phenomenon, the constellation Alkyone being the chief star of the Pleiads. The number of days varied according to different accounts 5, 7, 9, 11, 14). (f. Theokr. 7. 57 χαλκυονες στορεσεύντι τα κιματά ταν τε θάλασσαν τον τε νότον τον τ' εδρον κ τ.λ. Pseudo-Plato Alkyon on the haleyon days: άκι ματον και γαλήνιον άπαν το πέλαγος, δμοιον ώς ειπείν κατόπτρφ. Some connect xvi. and xvii. with this fragment. - Metre dact, epitrite.

VII. Athen. 11. 490 **r**; cf. schol. Pind. Nem. 2. 16 - 11 (δρειᾶν Πελειάδων), Tzetz. Lykoph. 219. - **1**. Bergk wrote δ' εδ τιν έναγώνισς: cf. Pinil Ol 6. 79 Έρμᾶν, δς άγῶνας έχει. - **2** ίλικ. there is authority for εὐπλοκάμοιο. Wilamowitz οὐρειας έλικ. Maidδος παις: τίκτε κ τ λ. **3**. τάν γ': Kaibel conj τὰν μίαν. - **4**. Cf Aisch Frag 312 al δ' ἔπτ' "Ατλαντος παιδες ώνομασμέναι πατρὸς μέγιστον ἄθλον οὐρανοστεγή κλαίεσκον, ἕνθα νυκτέρων φαντασμάτων | ἔχονοι μορφάς ἄπτεροι πελειάδες, and see on Alkm. iv. 60. Metre: logacoedic.

VIII. Plut. Symp. 9. 15. 2: quoted with the next two fragments to show that the hyporchemes of Simonides—the author of the famous antithesis Plut. de glor. Athen. 346 f) that poetry is speaking painting, painting stent poetry—prove rather a more intimate bond between poetry and the

dance Plut, contends that the poet was himself conscious of the higher truth that poetry is a vocal dance, the dance silent poetry; for, he claims, his hyporchemes are so constructed that, when they are recited or sung, one is irresistably constrained to dance. 1. The dancer imitates the racehorse which turns $(\kappa a \mu \pi \tau \epsilon i)$ the post and the hound which doubles on his quarry (M. L. E.). - 2. 'Apukhaiav' cf. Anakr. 3. iλελιζόμενος here of the feet; of the phorminx Pind. Pyth. 1. 4 καμπύλον μέλος is a melody full of life, now ascending, now descending, as the singer διώκει the sounds of the melody (Graf). καμπύλον refers to the 'bending' of the voice, not to elaborate rhythms or involved antithetic periods. Cf. Eupol. 336 μουσική πράγμ' έστι βαθύ τι και καμπυλον. Farnell compared Milton's "The melting voice through mazes running." Cf. Εμνών πτυχαί Pind. Ol. 1. 105, κλυτάς πολύπλοκα μέτρα μολπάς Anth. Pal. 15, 27; Theokr. 16, 44 says of Simonides αιόλα φωνέων βαρβίτον ές πολιχορδον. διώκων of the dancer; cf. δ. φορμιγγα πλάκτρω Pind. Nem. 5. 24.-Metre: logacedic.

IX. Plut. l.l. 2. The Dotian plain was south of Ossa near Lake Boibeïs. It was the birthplace of Asklepios (Hymn 16). Thessaly was famous as a hunting country. "A cry more tuneable | Was never holla'd to nor cleer'd with horn In Crete, in Sparta, nor in Thessaly "(Mid. Night's Dream 4.1).—3. πέταται: subject κύων. κεροέσσα. see on Anakr. xxi.—4. εὐρέμεν. this inf. ending in Sim. only here and x., cf. εὐρισκεις φόνον Eur. kl. 650. 5. Bergk's reading ταν μεθέπ' αὐχένα στρέφοισαν ὑγρόν τε κάρα is poetical, but too far from the Mss. Schneidewin suggested τὰν δ' ἐλ' αὐχένι στρ. σφέτερον κάρα. I follow Hermann As the hunted deer turns its head hither and thither to find some means of escape, so the dancers wind in and out in their mazy evolutions.— Metre: logaoedic.

X. Plut. l.l. The Cretan mimetic dances were famous; cf Σ [590 ff.] χορόν, οδόν ποτ' ενί Κνωσῷ εδρείη Δαιδαλος ήσκησεν. Thalctas transferred them from Crete to Sparta where they formed a part of the Gymnopaidia. Their fame was long lived: cf. Aristoph. Ekkies 1165 Κρητικῶς οδν τω πόδε, και σὸ κίνει. Cretic rhythms were generally used in these lively dances but we may conclude from v. 3 that other measures also were employed. Cf. the use of cretics in Kratinos Trophon. 222 Κ : έγειρε δη νίν, Μοίσα, Κρητικον μέλος: χαιρε δη, Μούσα, χρονία μεν ήκεις, δμως δ΄ ήλθες οἱ πρίν γε δείν, Ισθι σαφές, άλλ' δμως, Mel. Adesp. 118 Κρησιοις έν ριθμοῖς παιδα μέλψωμεν δργανον Μολοσσόν. perhaps a rude kind of fluxe.

Athen, 14. 629 D reports a Moλοσσική έμμελεια. The text of vv. 1-2 is very uncertain. Blass has βωσαί νων έλαφρον.— Metre: cretic-logacedic (cf. Bacch. 50-21). v. 2 consists of a cretic tetrapody preceded by — \approx (cf. Aristoph. Ranae 1356 dλλ', ω Κρήτες, "Ιδας τέκνα). v. 3 is a logacedic tetrapody + ithyphallic.

XI. Favorinus in Stob. Flor 105, 62 (cf. 105, 9), Probably from a threnos on the Skopadai, the famous poem that related their destruction by the falling of the roof of their banqueting hall. From this poem arose the story of the miraculous rescue of the poet through the mediation of the Dioskuroi (cf. Cicero de orat. 2. 80). For the sentiment of vv. 1-2 cf. Pind. Pyth 10. 63 rà 8' eus éviaurou drékhaprou προνοήσαι, Ol. 12. 7 σύμβολον δ' οδ πώ τις επιχθονιών | πιστον άμφι πράξιος έσσομένας εύρεν θευθεν. Τών δε μελλόντων τετυφλωνται φραδαί, Solon Frag. 13, and his teaching in Hdt. 1. 32—a man may be εὐτυχής in life, but δλβιος only when his life has been free from reverse; Theogn. 159, Aisch. Agam. 928, Soph. O T. 1529, Aias 127, Trach. 1, Eur. Andr. 100, Troad. 510, Herakl. 865, I. A. 161, Frag. 553, Hor. 1. 9. 13 quid sit futurum cras, fuge quaerere. With 3-4 cf. xxvi.-1. Sim. regarded Apper as a divine power. Cf. Kallım. epigt. 16 Saluora vis 6' et olde vor Appior; -3. Involved order - obde yap μυίας ταν. εύτως ώκειά έστιν ή μετάστασις. Stadtmüller conj. εδτε for οὐδέ, Wilam. οδτω γάρ . . . ώκ μετ. (he makes ionics of the poem). τανυπτερύγου: cf. Alkm. xxi. 7.-- Metre: logacedic.

XII. Stob. Flor. 118. 15. Schneidewin thought that the fragment was from a threnos on the death of a youth either carried off by disease or killed perhaps in battle. Hes. W. D. 156 ff. says that the demi gods perished in war and on the sea (cf. M 23). Cf. Pind. Pyth. 3. 86 alw δ' ἀσφαλης ούκ εγεντ' οδτ' Αλακίδα παρα Πηλεί | ούτε παρ' ἀντιθέφ Καδρφ. The gods enjoy a life free from the ills to which their offspring by a mortal mother are subject: Pind. -xxii., Bacch. 60 (B 34).—2. Wilamowitz conj. plausibly (Hermes 14. 170) θεών εξ ἀνάκτων νίέες ἡμίθεοι | ἄπανον οὐδ' ἀφθονητον εξ : generally of immediate, as ἀπό of remote descent (τοὺς μεν ἀπό θεών, τοὺς δ' εξ αὐτῶν τῶν θεών γεγονότας Isokr. 12. § 81). But in poctry ἐκ often (sometimes παρα) denotes the parent and his ancestors, while ἀπό is used of the parent.—3. ἄφθιτον: 'free from decay.'—Metre: logaoedic.

XIII. Dion. Hal. de comp. verb. 26. The Lament of Danse is quoted by the rhetorician to illustrate his state-

ment that, because of their inequal cola, melie compositions are closely related to prose despite their figurative language and other poetical characteristics. In proof of this, Dion, transcribes the poem, which he arranges, not in intrical cola, but according to the divisions (\$\delta\alpha\sigma\characteristics\) in prose, i.e. according to grammatical and rhetorical rules. In such an arrangement the poetical rhythm is, he claims, so obscured, that the reader will be unable to recognize strophe, antistrophe, or epode; and the whole piece will appear to be nothing but continuous prose. It must be confessed that, if we have all that Dion, transcribed, he has proved his point so successfully that no one has been able to demonstrate the existence of all three parts of the triad.

Wilamowitz Isulia 144 claims to have restored strepho (årenos... borpari), epsie (yakr.... beres h.), and antistr (kai inne....), ore.... baidake belonging to another triad. To accept this adjustment one must have faith in the extremely clastic ionics of the German scholar. Nietzecho R. M. 23, 481 thought that 1.3 formed the end of the strophe, 4.12 the antistr (1.3 10.12). In v. 1 be omitted evand read r. inary weener with akeyifeig in 10, but even then the during vary with spondeon over frequently. By a series of reckless conjectures Hartung extricated strophe and antistr out of the lines, while Blass' (Pariol. 32, 140) similar conclusion is reached by conjectures only loss hazarious than those of liartung. Schnedewin, and Bergk, adopting the essier course, which refuses all credence to Blom, found only antistrophe and epods, and so, doubtfully, Michelangeli; while Aurens (Johnsber dis Luceums in Hansper 1830), in despair, classed the fragment among the avokekingen. Since verses 2.3 may = 11-12, 1 have full west Nietzsche, though with much least tion. The last seven verses with the character of a concluding epoch.

I have retained the usual classification of xiii. as a threnos, but the fragment may be a dithyramb like the dithyrambs of

Bacchyhdes, in which the three parts are present.

Some suppose that the poem was composed for a Thessalian princess who had lost a son. The choice of a subject may have been influenced by the fact that the cult of Perseus was native with the Thessalian chiefs (the Aleuadai, Skopadai, and Kreondai), who were Herakleidai, the descendants of the great grandson of Perseus. It may therefore not be chance that in Pindar's earliest extant ode (Pyth. 10), on Hippokles of Thessaly, the story of Perseus' visit to the Hyperboreans is introduced; and it was at Larissa that Akrisios met his death at the hand of his daughter's son.

Simonides loves to put words of lament into the months of women. So in 51, one of the Athenian women deported to Salamis says loχει δέ με πορφιρέας αλός αμφιταρασσομένας δρυμαγδος. With the despair of Danae we may compare that of Europa (Hor. 3 27) with its passionate exclamations and

questions.

- 1. Dion, introduces the fragment by the words fore be h did πελάγους φερομένη Δανάη, τας εαυτης άποδυρομένη τιχας. Mention of Danac must have gone before, whether or not the port recounted the prophecy of Akrisios' doom and the chastisement of his daughter preceding her exposure in the ark. The fragment contains only the myth, herein resembling the dithyrambs of Bacchylides. The meaning of 1-3 is clear in general, but for te miv of the Mss. nothing satisfactory has been offered (τε μιν, Βρεμεν, πέσεν, στένεν, τ' έμανη cf. Sem. 7. 37 39). Tétue: with an impersonal subject as a 218, will at least scan, since initial my fails to make position in 78 (so - myew in Pinds). Lápyaki depends on Aavany lepyalyny (cf. P 354) or the like. For iv (a closs) some read he or our. Probably the apodosis begins with I. 3, but it may have preceded (of Pind. Pyth. 8, 38), \lambda aprag was the regular name for the ark in which a wrathful father exposed his daughter together with her child born out of mortal wedlock. So Kadmos exposed Semele and Dionysos, so Alcos exposed Auge and Telephos, From Hesychios ex happaxos' rodas we may suppose that illegitimate children were disposed of in this manner. Hypstpyle rescued Thoas by putting him in a λάρναξ. The vessel seems also to have been used for continement on land (Theokr. 7 78). The ordinary poetical term δορυ is substituted in In Bacch u. 141 A is differently used. In Rosener's Lexikon 1. 948 may be found a representation on a coin of Danae emerging from the \apprax to X also Welcker R M 10, 235. Noah's Ark 18 Δευκαλιωνος λάρναξ.
- 3. δείματι hiatus as in παιδί δπασσεν P 196, αζματι δδωρ Φ 21. ήριπεν: εξεπλάγη. The transitive meaning of the second acrist has only the doubtful support of Hdt 9 70 έπεβησαν τοί τείχεσε και ήριπον 'made a breach,' where Abucht and Kallenberg read ήρειπον, a conjecture that has been made in Paus. 4. 25. 2 (cf. 10. 32. 6). Quint. Smyrn. 13. 452 has μεσοδμη έμπεσεν έπι δ' ήριπεν αίπθν δλεθρον (Koechly αίπις δλεθρος). In Bacch. v 68 ήρειπον is a necessary change for ήριπεν. For έριπεν here there have been conjectured προσειρπε, εφείρπεν, παρισχεν, ρίπτεν. οὐκ άδιαντ. παριαίς. Intotes. Cf. siccis oculis vidit mare turbidum Hor. 1. 3. 18.
- 4 φίλαν: χείρα φιλην φ 433 Athen. 9. 306 ε cites & τέκος κνωσσεις
- 5 ἀωτεῖς: only here and in Homer, where it is always followed by ΰπνον. The repetition of the same idea in κνώσσεις (κνωσσων Sitzler) is objectionable to many. But a fullaby is not logic. Strictly αΓωτέω (Eng. ιτέατγ) is the sweet sleep that follows wearness, κνωσσω the sleep of

pleasant dreams (5 809, Pind Ol. 13, 71, the deep sleep of Zeus' eagle Pyth. 1, 8). Of the conjectures, at times and atoms are the best.

- 6. γαλαθηνῷ: the figurative use is very rare, and perhaps occurs only here; γαλαθηνόν τέκοι xx., cf. Anakr. xxi. Hesych. however glosses the word not only with ὑποτιτθίον, but also with νέον. δ' ήθει is nearer the Mss. of Dion. than λαθει (Bergk). ήτορι in Athen is post-classical (in a Christian epigram Kaibel 725). Eust. II. 133. 31 says ήτορ is indeclinable.
- 7. Those who object to χαλκ. as an epithet of δούρατι (synecdoche as in trabs) forget γομφοδέτω δορει Aisch. Suppl. 846 (cf. νηῶν πολυγόμφων Hes. W. D. 660). In Soph. Antiq. 945 the χαλκόδετοι αύλαί are the θάλαμος in which Danae was immured in Argos. Danae exchanged one brass-bound dungeon for another. For δορυ, cf. also είναλιον δόρι Pind. Pyth. 4. 27, ποντοπόρω δούρατι Soph. Phil. 721. Wilamowitz follows Nietzsche in taking χαλκ. with νικτί and in reading λάμπεις.
- νυκτιλαμπεῖ · Bergk and others νυκτὶ ἀλαμπεῖ, cf. Bacch. vi. 52; some read ν. λάμπεις. If the form νυκτιλαμπεί is permissible, the word denotes gloom in which only night shines: tenelirae quales nocte lucent, i.e. oxoros (Schneid.) Greek is as fond of oxymoron as French is averse to its use. Cf. Soph. T. 419 βλέποντα νέν μέν δρθ', έπειτα δε σκότον (cf. 1273), Eur. Hel. 518 μελαμφαές έρεβος, Soph Aias 394, Eur. Bacch. 510, Hek. 1067, Phoin. 377, 543, Aristoph. Ranae 1331 (κελαινοφαής δρφνα) Sandys quotes Pliny Ep. 57 of the tunnel between Naples and Puteoli: non ut per tenebras endeamus, sed at ipsus. The eye of dark night Aisch. Pers. 428, Eur. I. T 110. "No light, but rather darkness visible served only to discover sights of wee" (Par. L. 1. 63) κυανέφ: cf. νύξ κυαναυγής Orphic Hymn 3. 3. δνόφφ: δν fails to make position in the melic poets only here, Anakr. 78, Pind. Pyth. 10. 72. ratels: 'outstretched.'
- 9. The MS. αὐλέαν 'dry' is a prosaic touch, and we expect ξηράν. We may read either (1) βαθεῖαν as in βαθεῖα ποντιάς ἄλμα Pind. Nem. 4. 36, βαθεῖαν πόντον πλάκα Pyth. 1. 24, άλὸς βαθεῖαν κελειθον (hypallage) Pyth. 5. 88; or (2) βαθείαν; at least the schol. on Apoll. Rhod. 4. 1091 thinks he knows that the child was three or four years old; βαθυς of hair Sem. 7. 66, Lucian Dial. mort. 10. 3, Pisc. 41
- 10. περιόντος (one Ms.) = περιώντος, is defended by Mucke, who thinks θπερθεν reinforces περί here = ὑπέρ. ἀλέγως with the rare accus. (Alkm. iv. 2, Π 388, Hes. W. D. 251). Ct.

ένθυμέσμαι with gen. 'have regard for'; with acc, 'consider' (both in Thuk, 5, 32, 1).

- 11. Cf φθογγος θαλάσσης Eur. I A. 9. 12. For προσωπον καλόν πρόσωπον, Ahrens conj. πρ. κ. προφαίνων, Volekmar πρ. κ. προσαπτων, Nietzsche προσέχων κ. πρ., Bergk πρ. κλίθεν προσωπφ, Tyrrell πρ. κ. διαίνων. Some omit one πρ. 13. τοι: epic; above S.m. has the epic and Doric τέος.
- 14. The gen, instead of the dat., follows ineixes of as, as if invisores had been used (constr. ad sensum). The construction of a simple verb is transferred to a periphrastic expression. Cf. Proklos' Hymn to Athena peixixon of as invocates. of as: Hom. has of aros, of ara, of aros. of as occurs only here but das is reported. It (vo)os is attested as Doric and Ionic Attic of is $\langle v(v) \rangle$ of as has the stem of the oblique cases $\langle v(v) \rangle$. Sim. 246 used of arosis.
- 15. The mother repents of her (unexpressed) wish that Perseus may share her dread. 'No, I charge thee, sleep.' κίλομαι: the hiatus may be excused as in Prat. i. 15 where a stronger mark of punctuation intervenes. syllables in question are all in the thesis. Bergk inserted δ' after κ., but asyndeton is in place in prayers, e.g. Pind. Pyth. 1. 71. κέλομ' might be defended by μέμφομ', ψείσομ' in Pind. With the Iullaby of Danae, cf. the Baukalnua of Alkmena, Theokr 24. 7 εΰδετ' εμά βρεφεα γλυκερόν και έγέρσιμον θπνον, ευδετ' έμα ψιχά, δε' άδελφεώ, εύσοα τέκνα | δ\βιοι είνάζοισθε και δλβιοι άω ίδοιτε. In Sim. the sea must sleep, the mother's musery must sleep, that her child may slumber, For earnest entreaty expressed by the repeated imperative, of Soph. O. T. 46, Ains 396, Ear Rhes. 532 (Εγρεσθε . . . Eypεσθε), Theokr. 5, 44, 7, 118, 8, 63, Cicero pro Mil. 12, 33, Hor, 3, 11, 37 The sea is personified here as in Aisch. Ασαπ. 565 εύτε πόντος έν μεσημβριναίς | κοιταις άκτμων νηνέμοις efox reade. Cf. the passages mentioned on Alkin. xxi, and Theaitet. 2. 7 ύπνώει δέ θαλασσα φιλοζεφύροιο γαλήνης νώτοις etāla πεπταμένης, Pliny 2. 79. 81 sopito mari 16. εθδ. κακόν: cf. Eur Suppl 1148 οθπω κακόν τοδ' εθδει, Soph. Phil. 827 "Twv' όδύνας άδαής, Twve δ' άλγέων, "killing care and grief of heart fall asleep or hearing die" (Shakesp. Henry VIII.).
- 17 μεταιβολία was inferred by Bergk from one Ms. μετά never appears as μεται (cf. καταί, παραί, ίπαι in Hom.) and μεταβολία = μεταβολή occurs only in very late (freek (μεταβολά κακών Eur. H. F. 735). One Ms. has μεταβοιλία: cf. μετεβουλευσαν θεοί άλλως | άμφ' 'Οδυσῆι ε 286. Danae prays openly to Father Zeus, as if she were merely one of the suffering race of humanity that looks to him for succour. In her heart, she

entreats help from the God of the Golden Shower. Schneidewin suggested that this line may have served as a consolation to the person at whose request the threnos was written.

- 18. θαρσαλέον: the final syllable may be lengthened before έπος as in H 375 πικινον έπος; cf. Pind. Isthm. 6. 42 τοινότον έπος.
- 19. και νόσφι (Wilam.): explanatory of θαρσαλέον. Some read τεκνόφι δίκαι making δίκαι (gen.) depend on σύγγνωθι; others τεκνοφι (or -ν) δίκαν though -φι is rarely used as a genitive ending (K 458, Φ 295, μ 614), and A.sch. Prom. 614 τοῦ δίκην πάσχεις τάδε; is not parallel. Sitzler conj. τέκνου ἐπί δίκφ.—Metre: logacedic.
- XIV. Stob. Flor 118 5. Homer, a 234, uses the fem. δασπλήτις of έρινός. Lake Sim., Euphorion 52 (δασπλήτες Ε μενιδες) uses the masc, adj. with a fem. noun. See on 1, 6. invertas has practically become transitive; in orto πέτραν Pind. Ol. 6, 64. If the poem is directed against the Skopadai, of Theokr. 16, 40, where this family is said to have got no pleasure from its riches έπει γλυκών εξεκένωσαν | θυμόν ές εθρείαν σχεδίαν στυγνοῦ 'Αχέροντος.—Metro; logacedio.
- XV. Plut, Cansol 11 · quoted, together with Pind, Pyth. 3. 81, Soph. Frag. 761, Eur. Alk. 780, to illustrate the sentiment κρείττον έστι το τεθναναι του ζήν. Cf. also Sim. in Stob. Flur. 121. 3 βιστής μέν γάρ | χρόνος έστι βραχύς κρυφθείς δ' ύπο γης | κείται θνητός τον άπαντα χρόνον, Semonides 3, Hilt. 1. 32 παν έστι άνθρωπος συμφορή, Eur Herakl. 608 ff, Bacon "The world's a bubble and the Life of Man Less than a span."-1. άπρακτοι, some read άπρηκτοι following Boeckh's dictum: απρηκτον inutile quo with perficias, απρακτον quod perfici non potest. The distinction will not hold. With amp. μεληδόνες cf. απρήκτους όδυνας β 70, θυμηδείς βωτοιο μεληδόνες Apoll Rhod, 3, 812, -2. Cf Soph Atas 866 πόνος πόνω πόνον φέρει, Eur. Πίρροι 189 πας δ' όδυνηρός βιος άνθρώπων κούκ έστι πόνων ανάπαυσις, and see on Alk. v. 2.-3. ἐπικρέμαται. Death is the destrictus ensis super cervice pendens (Hor 3. 1. 17), cf. Minn 5, 6 γήρας ύπερ κεφαλής ύπερκρέμαται, Theogn. 206 drnv παισιν ύπερκρέμασεν, Pind Isthm 8. 14 δόλιος γάρ αιων έπ' ανδράσι κρέμαται, Ol. 7. 25.—5. Cf. I 319 έν δὲ lŷ τιμŷ ἡμέν κακός ήδε και έσθλος. Κάτθαν' όμως ό τε άεργος άνηρ ό τε πολλά topyws The words dyafot and saxos have here more than a moral significance. —Metre: logacedic.

XVI. Tzetz. Chil. 1. 310. On the power of Orpheus' music. Cf. Apoll. Rhod. 1. 569 τοῖσι δὲ φορμιζων εὐθήσμιν μέλπειν ἀσιδή | Οἰαγροιο πάις . . . | Αρτεμιν . . . τοὶ δὲ βαθελης).

ίχθύες ἀισσοντες ὅπερθ' ἀλός, ἄμμιγα παίροις ἱ ἄπλετοι, ὑγρὰ κελειθα διασκαίροντες εποντο, Theodoret. 3. 767 τοῖς κρούμασιν τοὺς ἰχθυας καταθέλγων. Horace emphasizes Orpheus' power over wild beasts and inanimate nature. 1. 12. 7, 1. 24, 13, Ars poet. 391—2. ἀνά: tmesis with ἄλλοντο; cf. Pind. Pyth. 4. 228.—8 σύν· 'keeping time to the measure' The fish follow the minstrel and his song, cf. Pin l. iv. 20. There is no need of Herwerden's ὑπ' ἀοιδᾶς, — Metro; logaced.c. Reading έξ we have synizes s; note ῦδατος, as always in Homer.

XVII. Plut. Quaest. Symp. 8. 3. 4 Perhaps from the same poem as xvi. Schneidewin joined xvi. and xvii. with vi. -1. ἐννοσίφυλλος: ef. εἰνοσιφυλλος B 632. The νν form is Ajolic (from ἐν-Ϝ). ἀήτα: ἀνέμοιο ἀητη Ο 626, ef. Hes. Theogon. 874, Anakr. xii. ἀητᾶ is also possible (ef. Hom ἀκακῆτα). Plato Krat. 410 B says οἱ ποιηταὶ τὰ πνείματα ἀήτας καλοθσίν. -3 ἀραρεῖν: epic, and Sopn. El. 147. ἀκοαῖσι: see on Sa. ii. 12.—Metre: logacoche.

XVIII. Stob. Ecl. 2. 10. (f. Z 234 Γλαύκφ, φρένας εξέλετο Ζευς, Ξ 217 ή τ' (Hera) εκλεψε νύον πυκα περ φρονεύντων, Eur. Frag. 254 πολλ'... σφαλλουσιν άνθρώπους θεοί.—Metre: either dact epitrite or logacedic (hexap.) If θεοί forms a single syllable, we have an epitritic trimeter or a troch. trim. catal.

XIX. Aristerd. 2. 513. The poet speaks of his fecundity and his inventiveness in melodies. To mapor: the proper theme of the poem; beptopera: refers to digressions from the main subject such as mythological parallels. The schol. on Nem. 4, 37, 60) says that Pindar is referring to Sunonides, who was fond of digressions. -2. μή μοι · as Pind. Isthin, 1. 3; see on Alkm. xv. καταπαύετ'; scil. τὰν Molσαν rather than τον αθλόν. άρξατο: musical preludes (άναβολαί) were still in vogue even after the introduction of complete instrumental accompaniment. - 3. πολύχορδος αὐλός: for the everlapping of the musical terms, cf. Soph Trach. 640 o kalliboas . . . , ork άναρσιαν άχων καναχάν έπάνεισιν, άλλα θείας άντιλυρον μουσας, Aristoph. Aves 682 αλλ', & καλλιβόαν κρέκουσ' αὐλόν, a fragment in schol Aisch. Pers. 937 αίλει Μαριανδυνοίς καλάμοις κρουών So in Plato Rep. 3. 399 p modunopodóraron is used of auletes; hymn to Apollo (i) with notes (Append.) $\lambda \omega \tau \delta s$ (= a, $\lambda \delta s$) κρέκει; Pint. Symp 2. 4. 1 ώς που και τον αβλόν ήρμοσθαι λέγουσι καί κρούματα τὰ αύλήματα καλούσιν, ἀπό της λύρας λαμβανοντές τάς προσηγορίας, Pollux 4. 83 αιλημάτων κρούματα, Suidas (s.v. Όλυμπος ηγ | "Ολ μπος ήγεμών της κρουματικής μουσικής της δια Tŵr addor, Tibull. 1. 1. 4 classica pulsa, Claudian de cons.

XXI. Athen, 4, 172 **E**; quoted as evidence that the Aθλα έπὶ Πελια was by Stesichoros (cf. Frag. 1-3) and not by Ibykos. Sim is here referring, doubtless in an episode, to a contest in throwing the spear in which Meleager was the victor. Cf. Hygin, 273. Stes. refers to this victory in the above mentioned Games in howour of Pelias, Frag 3: θρφσκων μέν άρ' 'Αμφιάρασς, άκοντι δε νικασεν Μελέαγρος.—3. The Anancos flows into the Pagasaian gulf. 'Iolkos' includes the territory adjacent to the town. Since this victory of Meleager is not mentioned in the Iliad or Odyssey, Welcker and Schneidewin thought "Ourpor meant the author of the Cyclic Thebard. Hiller R. M. 42, 328 suggested that, if in the words preceding os . . . πάντας, the poet referred to Meleager as the slayer of the Kalydonian boar (I 543 ff.), we may suppose that Sim. had the Had in mind. In elegy 85 Sim., quoting Z 146, speaks of Homer as the Xios dehp; though some think the elegy is by Semonides of Amorgos. - Metre : logacedic Some make it dact.-epitrite, Wilamowitz ionic.

XXII. Diog Lacet. 1 89 The poet takes issue with Kleobulos, who was reported to be the author of the epigram that was inscribed on a sphinx on the tomb of Midas. χαλκέη παρθένος εἰμί, Μιδεω δ' επι σήματι κείμαι, ἔστ' ἄν Γδωρ τε νάη και δενδρεα μακρά τεθήλη, | Ἡελιος δ' ἀνιών λάμπη λαμπρά τε σελήνη, | και ποταμοι γε ῥεωσιν, ἀνακλεζη δὲ θάλασσα, | αὐτοῦ τήδε μένουσα πολυκλαιτφ επί τιμβω | ἀγγελέω παριούσι, Μιδας δτι τηδε τεθαπται | See Crusius Phile!. 55, p. 4. Klechalos, tyrant of Lindos in Rhodes about 600 n.c., was regarded by

some as one of the Seven Sages, though Piutarch (de E Delphico 3) expressly says that he, together with Periander, obtained a place in that illustrious number only by reason of his position as a prince and through favouritism. Because of the sententious character of his verse, Simonides was often associated with the Sages (Plato Rep. 1, 335 m). In Protag. 343 d Sokrates says that the poet thought to win a great name for himself by his criticism of Pittakos. Here the detraction of Kleobulos subserves rather the interest of truth than of vain gloriousness. Cf. i 4 and Shelley's 'Ozymandias of Egypt': "And on the pedestal these words appear: | 'My name is Ozymandias, king of kings: | Look on my works, ye Mighty, and despair' | Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare, | The lone and level sands stretch far away."

1. Since Kleobulos was a Karian, vacrav may have its sting Line 6 is contemptuous enough. -3. A reference to 1. 3 of the epigram.—4. Calagraios (Pind. Pyth. 2. 50) θαλάσσιος, as ηθαίος (Iethm. 2, 48) - ήθείος. Cf. Zacher de nominibus gr. in -aios pp. 30, 145. Gévra: we need the aorist, and deriblera (MSS.) would not be permissible, since, in dact. epitritic strophes, a logacedic colon may occur only at the beginning or end of a period or strophe.—5. Bear hora dis minorem Hor. 3. 6. 5. Allow cannot be a general name for monument.' The figure of the xalken mapheros doubtless stood on a marble column —6. βρότεοι: absence of motion in adj. in etos occurs here, Pind. Isthm. 7, 7, Frag. 223, Bacch, ii 53, Solon 4, 28.—Sunonides is the earliest Greek poet who often refers directly to the words or authority of his predecessors: he refers to l'attakos in ii, to Homer in xxi. and 85 (Xios duhp), to Hesiod in xxiii., to Stesichoros in xxi. Cf. on xxi. and see note on Alk xxv. - Metre: daet ... epitrite. In vv. 1, 4 the epitrites begin, as in Pindar In v. 6 note the ithyphadic ending, here prolonged to form a tetrapody So the tragic poets, e.g. Aisch. Prom. 535, Soph O. T. 1095, end their periods with an ithyphallic. Pindar's method is different.

ΧΧΙΙΙ. Clem. Alex. Strom. 4. 585. The poet has in mind Hes W. D. 289 ff. της δ' άρετης ίδρωτα θεοι προπάροιθεν έθηκαν | άθανατοι μακρός δὲ καὶ δρθιος οἶμος ἐς αὐτην | και τρηχυς τὸ πρώτον ἐπην δ΄ εἰς ἄκρον ἴκηται, ἡπιδιη δη ἔπειτα πελει, χαλεπή περ ἐοῦσα. Cf. Anth. Pal. 9. 653. So Quint. Smyrn 5. 49 says αιπύτατον δ' ἐτέτικτο . . . | καὶ τρηχὸ ζαθέης 'Αρετης δρος' ἐν δὲ καὶ αὐτη εἰστηκει φοινικος ἐπεμβεβανία κατ' ἄκρης, | ὑψηλή, ψανουσα πρὸς οὐρανόν κ.τ λ., 14. 195 κείνος δ' οδποτ' ἀνηρ

'Αρετής έπὶ τέρμαθ' ἴκανεν, , ῷτινι μὴ νόος ἐστὶν ἐναἰσιμος οἰνεκ' ἀρ' αὐτής | πρέμνον δυσβατον ἐστι κ τ λ. Also Pind. Frag 227 νεων δὲ μέριμναι σὰν πονοις εἰλισσομεναι | δυξαν εὐρισκοντι, Εριcharm. 120 λ τῶν πόνων πωλουντι παντα τάγαθ' ἀμὶν τοὶ θεοι, Aisch Frag, 315 τῷ πονοῦντι δ' εκ θεῶν | ἀφειλεται τέκνωμα τοὶ πόνου κλέος, Χεπ. Μεποταίν. 2, 1, 23 ff., Aristotle on Areta πολίμοχθε γένει βροτείῳ, Verg. Geory. 1, 121 pater τροε colenda | haut facilem esse vium voluit, Schiller Zu der Tugend steilem Hügel leitet sie des Dulders Bahn.

1. Loyes 'atory' may be true or false. It often has a suggestion of the mythical and includes $\mu(\theta)$. Only when $\mu(\theta)$, which in Homer means a true or a false tale, assumed the connotation of fiction, could hayor be used to denote pressuc truth. See Pind. Ol. 1. 29; the Attic use is set forth by Plato Phardon 61 B levechous ou row nontripe blot . . . nativ μύθους, άλλ' οὐ λόγους. Cf. Pind. Nem. 9. 6 έστι δέ τις λόγος dνθρώπων. alvos a fable, Archil 86. a The reading is doubtful. I have followed Schneidewin. It is difficult to see how Bergk's θεών could have been corrupted into θυάν. Michelangeli auggests θοων 'sharp,' 'steep.' Cf έθοωσα . . . άκρον ι 327, νησοισι θοήσι ο 299 (cf. Εχενήαι, Τρινακρια, Needles). But if we keep νών δέ, θοὸν χώρον, even if qualified by άγνον, is not sufficiently distinguished from the maccessible rocks of v. 2.-6. 'Save to him from whose body issueth the sweat that grieves his spirit.' φ after πάντων as ασπαζεται πάντας φ åν περιτυγχάνη Plato Rep. 566 D . 6. μόλη: without åν, Goodwin M. T. 540. The subject of Tegral is as, which is not inscribed after a preceding relative in an oblique case; cf. \$54 boin b, φ κ' έθέλοι καί οί κεχαρισμένος έλθοι, β 113 etc. - "κηται ές άκρον. so Tyrt. 12, 43 aperijs els axpor luévolai, Pind, Nem. 6, 23 mpos άκρον άρετας | ήλθον, cf. Pyth. 11. 55; άκρον Ικέσθαι Ψ 359, 6 540. Some read fxy, but the agrist after μόλη is preferable. Metre: logacedie v l is a proode. With the histus lectus in v. 6, cf. Pind. Ol. 3. 30 'Oρθωσία εγραψεν, and Sim. 26 B χουσεοκόμα "Εκατε (though this may be a relic of the F).

XXIV. Aristoid. 2. 513 · 'it is time for you to mock those as loquacious dead, who do not know how to keep quiet,' from which introduction Schneidewin's explanation can scarcely be derived (rerba sunt pugitis, qui inflatus caede corum, quos prostratos morti dederni, alloquitur eum, quocum iam est congressurus). Farnell well compares οὐ τιθημ' εγω ζην τοὐτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν Soph. Antig. 1166 and refers the words to a man, who though living, was no better than dead. Cf. Phil. 1018 ἐν ζῶσιν νεκρόν, Āristoph. Ranae 420 ἐν τοῦι ἀνω νεκροῖσι, Seneca epist. 60 hos itaque. . . . ventrì

obelientes animalium loco numeremus, non hominum: quosdam tero ne animalium quidem, sed mortuorum, 122. 10 isti vero mihi defunctorum loco sunt, Matth. 8. 22. Dante Inf. 3. 64 questi sciauruti, che mai non fur rim, 'these wretches, who ne'er lived' uticai: cf. Sa. xxiv.—Metre: dact.-epitrite. Also taken as logacedies.

XXV. Theophil. ad Antolyc. 2. 8 (12 Stob. Ecl. Phys. 1. 28).—1. Cf. Theogn. 171 θεοίς εύχου, τοῖς έστιν έπι κράτος οὐ τοι άτερ θεῶν γίνεται ἀνθρώποις οὕτ' ἀγάθ' οὕτε κακά, Pind. Cl. 9. 28 ἀγαθοί δὲ καὶ σοφοί κατὰ δαίμον' ἀνδρες ἐγένοντ', Eur. Herakl. 608 οῦ τινά φημι θεῶν ἄτερ βλβιον, οὺ βαρύποτμον ἄνδρα γενέσθαι. 2 For the differentiation, cf. Aisch. Eum. 521 τίς δὲ . . . ἡ πάλις βροτός θ' ὁμοιως ἐτ' ἀν σέβοι δικαν; (τ.ε. είτε τόλις είτε ἰδιώτης). In Frag. 67 Sim. says πόλις ἄνδρα διδάσκει.—Metre. logaoedic.

XXVI. Ibid. 2. 37. Possibly not by Sim, cf. Diels R. M. 30. 180. Cf. Archil. 74 χρημάτων ἄελπτον οὐδέν εστον κ τ λ. – Metre: lognoedic.

XXVIII. Aristeid. 2. 192 (and schol.), Stob. Flor. 33. 5. Quoted by Augustus (Plut. Apophth. Imper. 207 c) and often cited in later literature; translated by Horace 3. 2. 25 est et fideli tuta silentio | merces, in the same ode in which Frag. xxvii. reappears. Hence xxvii and xxviii are from the same poem. for: at the beginning, here as often - butws for. For the sentiment of. Pand. Frag 180 έσθ' δτε πιστοτάτα σιγάς όδος, Nem. 5. 18 και το σιγάν πολλάκις έστι σοφώτατον άνθρώπφ νοήσαι (cf. Ol. 9, 103, Frag. 81), Mel. Adesp. 86 A μηδέ πῶν δ ττι κ' έπ' άκαιρίμαν Εγλώσσαν έπος έλθη κελαδείν, Aisch. Frag. 183 (cf. 208) πολλοίτ γάρ έστι κέρδος ή σιγή βροτών, Amphis 44 ούκ ξστι κρείττον του σιωπάν οι δέ έν, Eur. Frag. 219, 977 Simonides said to a silent man at a drinking party: ὧνθρωπε, εί μεν ηλιθιος εί, σοφον πράγμα ποιείς, εί δέ σοφος, ήλιθιον Plut. Quaest Symp. 644 F. Metre: dact. epitrite or catal. trooh. hexap.

XXIX. Schol. Soph. As 375. Cf. Pind. Ol. 2. 15 των δὲ πεπραγμένων | . . . ἀποίητον οὐδ' ἀν | χρόνος ὁ πάντων πατηρ δυναιτο θεμεν έργων τέλος, Agathon 5 μόνου γαρ αὐτοῦ και θεός στερίσκεται, | ἀγένητα ποιειν ἄσσ' ἀν ἢ πεπραγμένα quoted by Arist. Eth. 6. 2 (τὸ δὲ γεγονὸς οὐκ ἐνδέχεται μὴ γενέσθαι), Theogn. 583, Soph. Trach. 742, Asas 378, Hor. 3. 29 45 non tamen stritum quodenmque retro est, efficiet neque | diffriget infectumque reddet | quod fugiens semel hora vexit, Pliny H. N. 2. 7 deus nutlum habet in praeterita sus praeterquam oblivionis.—Metre: logacedic.

XXX. Sextus Empir. adv. Math. II 556 (in paraphrase). Cf. skolon vi., which is attributed to S m., and Ariphrou's paint to Hygieia; mens sand in corpore sano.—Metre: Russbach thinks we have part of a dact.-epitritic poem; apart from xxii, most of the examples of this measure are found in the fragments of one or two lines. Logacedics are also possible.

XXXI. Athen. 12 512 c. Cf. Mimn. 1. 1 τls δε βιος, τl δὲ τερπνόν ἄτερ χρυσῆς 'Αφροδιτης; and Pind. Frag. 126 μηδ' ἀμαύρου τέρψιν ἐν βίψ' πολυ τοι | φέρτιστον ἀνδρί τερπνός alών, a line addressed to Hieron. Schneidewin thought this fragment had a similar destination.—Metre: logacedic rather than dact.-epitrite.

XXXIII. Et, Mag. 813. 8. χλωραύχενες: 'with palegreen neck' (L. and S.); M. Arnold has "Hark to the nightingale, the tawny-throated." Since χλωραύχην is applied to a girl in Bacch. ii. 172 the idea of colour is not inevitable here, and Marindin C R. 12. 37 is probably correct in translating either 'supple-necked' or better 'hquid-voiced' (Sim. elsewhere accentuates the vocal quality: κωτιλη χελιδών Frag 243 as Anakr. 154; cf. Sa. xv.). If χλωρητε ἀηδών τ 518 refers to colour, the scholiast's explanation (ἐν χλωροῖς φαινομένη) may be near the truth, the reddish brown losing something of its distinctness when the bird is seen in "her shady wood"; cf. Verg. Georg. 4. 510 populea maerens philomela sub umbra, and see Warde Fowler C. R. 4. 49, Verrall on Eur. Med. 906.—Metre: logsoedic.

XXXIV. Schol. Aristoph. Ares 1410. Perhaps, like Frag xxxii., from a dithyramb sung at the coming of the swallow (cf. Folk-Songs xxii); so εὐοδμον έαρ Pind. iv. 17. κλυτά · perhaps 'clear voiced,' 'loud.' Fennell takes κλυτός to mean 'loud' in κλ. ἀγγελιαν Pind. Ol. 14. 21, κλυταϊς έπεων ροαίσιν Isth. 7. 19 (cf. φαεννᾶς όπος Pyth 4. 28 of loud calumny). If so, κλυτος (-Old-Eng. hlūd) is used as in the folk song to the spring thade sing cuccu. Anakr 67 has ήδυμελες, χαρίεσσα χελιδοί.—Metro: logacodic.

XXXV. Schol. Pind. Ol. 9. 48. 74 (alvei δὲ παλαιὸν μὲν οἰνον, ἄνθεα δ' ϋμνων) νεωτέρων). The schol. says that the lines of Sim are an attack on a judge (thought by Bergk to be Agathokles, Pindar's teacher), who had awarded the palm of excellence to Pindar. Bergk suggested that, in conferring the prize on the younger poet, the judge made the invidious remark that old wine was often inferior to new; a comparison which prompted the reply of Sim. 'the saying is foolish.' Taking μίθον here as 'myth,' Boeckh thought Sim. was criticizing Pindar's transformation of the old mythology; to which criticism Pindar replied that between age in wine and in poetry there is an essential difference. In Frag. 193 Sim. attacks those who πολεμείν τῷ πολλῷ χρονφ. On the preference for new songs, see on Alkm. i., Timoth. vii. Metre: logaoedic.

XXXVI. Schol. Eng Or 236 (κρείσσον δὲ τὸ δοκείν, κῶν ἀληθειας ἀπη, cf. 782), Plat i Rep. 2. 365 c. Cf. Aisch Agam. 788 πολλοί δὲ βροτών τὸ δοκείν είναι | προτίουσι δικην παραβαντες, Sept. 592 οἱ γὰρ δοκείν ἄριστος, ἀλλ' είναι θελει (Atisteides), Xen. Memorab. 1. 7. 1 ἀεί γαρ ἔλεγεν (Sokr) ὡς οικ είη καλλιων όδος ἐπ' εὐδοξίαν ἡ δι' ἡς ἄν τις ἀγαθος τοῦτο γένοιτο, δ καὶ δοκείν βούλοιτο, Plato Apol. 36 D δ μέν (the Olympian victor) γὰρ ὑμάς ποιεῖ εὐδαίμονας δοκείν είναι, εγώ δὲ είναι, Gorg. 527 B, Eur. H. F. 184, "So that they Seem, but covet not to Be," Gascoigne The Steel Glass; so in German Das was man schemt hat jedermann zum hichter, | Das was man ist, hat keinen. The articular infinitive may be scornful. See on Alkin. xii.—Metre: part of a dact-epitritic line.

TIMOKREON.

Timorreon of Inlysos in Rhodes is chiefly known as the antagonist of Themistokles and his friend Simonides.

Like Archilochos he was a good hater. With Simonides he seems to have waged a war of engrams. In Frag. 10

Κητα με προσήλθε φλυαρία ούκ έθέλοντα. ούκ έθέλοντά με προσήλθε Κητα φλυαρία

he answers the Keian poet's attack (Frag 170) on his redundant and dislocated style;

Μοῦσά μοι 'Αλκμήνης καλλισφύρου υἰον ἄειδε' υἰον 'Αλκμήνης ἄειδε Μοῦσά μοι καλλισφύρου.

The inversion recalls the line that dammed Thomson's play "O Sophonisha, Sophonisha O." A sportive sepulchral epigram was written during the life-time of Timokreon, if it correctly bears the name of Simonides (169)

Πολλά φαγών καὶ πολλά πιών καὶ πολλά κάκ' εἰπών άνθρώπους κείμαι Τιμοκρέων 'Ρόδιος.

Timokreon is reported to have distinguished himself as an athlete and as a glutton at the court of the king of Persia, where he took refuge after his expulsion from Rhodes. His originality as a poet lies in his adoption of the triadic grouping in monodic skolia to express satire and polemic. Before Timokreon the triad had been restricted to hymns, epinikia and other species of choral composition that were eulogistic in character. With him it is made to subserve the purpose of the lambics of Archilochos Like Stesichoros, Ibykos, and Simonides, Timokreon gave a lyric setting to the fable, which was a favourite subject of the skolion. Though he used the dactylo-epitritic measure of choral lyric, he seems to have composed skolia rather than choral songs. He also used the catalectic dimeter ionic a minore in stichic form. His dialect is mainly Doric from which specific Rhodian forms are absent.

I. Plut. vita Themist. 21. The grouping in short strophes and the use of άλλά τυγε point to a skolion. Each of the other singers had in turn praised his favourite. There is no reason for supposing with Sintenis that the reference to Pausanias, Xanthippos, and Lentychidas represents a covert attack because the career of each was not free from reproach. Pausanias is the victor at Platais, not the would-be despot; Xanthippos is not the enemy of Miltiades, but the distinguished citizen who was honoured by a statue on the Akropolia; and

Leutychidas is the victor at Mykale, not the venal general who died in disgrace. Kirchhoff Hermes 11, 38 ff. connects the circumstances mentioned in 11 5 ff with the events recorded by Hdt 8, 108 1(2, 121-123 (480 B.C.) and concludes that, in one of the revolutions that followed the disaster of the Persians, Timokreon was expelled from Rhodes because he had been an adherent of their policy. Kirchhoff argues that Themistokles was then at Andros with the Greek fleet and that his refusal of the poets request for restoration to his native city prompted this attack. There is nothing to show that the fleet of Eurybiades and Themistokles was in Rhodian waters, and I prefer to place the poem between 476 and 471, probably the year when Themistokles was ostracized.

2. Acurvy (Sav. with ev as in Hdt. The native Doric form would be Aa-. We often find an for so, as in Ionic monuments. Pausanius calls him Acurezedys. Eyo &: with be of the apodosis. evalvéw: of Sim 11. 14. The mention of Aristerdes only serves to lead up to the attack upon his rival.—8. This order (adj., prep., noun) is especially common in Pindar, e q. Ol. 2, 71 (cf. Gildersleeve on 5, 22), Sim. ii. 4. -6 Iva with the superlative as in fortissimus nines. Cf Soph. Phil 1344 Exxyrwr Eva kontert aprotor, Ann 1340 Er arop' their apioror 'Apyriar. On the less strict use, see Jebb on O. T. 1380, Trach 460. Осимоток Ада из a suspicious form. -x\nagara (3rd century Doric) produces matus, which some defend. Λατώ: why Late should detest Them is not clear Some think that the mother, like her son Apollo, was $d \neq \epsilon_1 \delta \eta_2$. (In Lykia she protects the sanctity of groves.) Others regard her as κουροτρόφος and think that Them. was a rascal from his earliest youth -5 The vigour of the assault suits the beginning of the antistrophe. προδόταν, the personal enemy, not the Medizing commander who was involved in Pausamas' treachery. -6. κυβαλικός - κοβαλος πανοίργος, κακούργος Hesych, has also κυβηλιστάς και κοβαλους (και) κακοι ργους: κι βηλικόν τρόπον: and κυμβαλικός τρόπος (with parasitic nasal; cf. K Z 33. 366 ff.). L. and S. accept Hermann's σκυβαλικτός 'dirty,' though the k form is doubtful. Ahrens read σκυβαλισκιοισι a contemptuous dummutive Grote (5, 135) thought that, while Timokreon's attack may be exaggerated through personal hate, the charges of venality against Them are too well supported by other evidence to be discredited. Recent German scholars hold that these charges are due in large measure to the gossip set affoat by Themistokles' enemies (e g the story in Hdt. 8 45). Calumniare fortiter, aliquid adhaerelist. The tale that Them, was worth 100 talents when he was condemned to death rests on the authority of the object Kritiss, whose

sources of information would not have been friendly to the democratic statesman. No doubt the poems of Tim helped to spread the belief in the corruptibility of Them. Cf Bauer Themistokles 13, 23, Busolt Oriech. Gesch 2, 386. We need not believe that the three talents of 1. 8 were the price paid in 1. 6.-7. 'Iahurov is scanned ---: ef. Auth. Pal. 7 716, 1 'laλυσοιο - - - - Homer has - - = B 656, Pindar -- = Ol. 7. 74. In v. 3 we have a dactyl in the second place, here a spondee—a substitution that is the more excusable because it occurs in a proper name B. doyuplov - apyr pov as in Boiotian (Cauer 298, 51) and Lakonian (11 B. 12). Themistokles' booty amounted to the sum he possessed before he began his political career. 10. After the unsuccessful attack on Andros, the fleet proceeded to the Isthmos to distribute the prize of excellence to the most worthy of the commandera. The parration in 10-12 may refer to this event, when Them, failed to get the first place. Yelolog: Bergk read γλοιώς 'stingily'; cf. γλοιός' βυταρός. But cf. γλοιώς' νυστατικώς Hesych. έπανδόκενε may contain a sting; cf. Plato Laws 918 D. Theophr. Char. 6. For the form, cf. the variation between ήνιοχεύω and -εω and see on Alkm. x. 8.-11. No greater offence to the poet of an "unbounded stomach." Cf. Athen. 10. 416 A. Bergk conj. ψυδρά 'counterfeit,' Ahrens Vnxpa 'shabby,' 'mean.' Some think the meaning is that Them. took the lion's share .- 12. of scil. 'at the Isthmos' apay curum Ahrens and Kirchhoff, Cf. Hdt. 9, 8 ώρην εποιήσαντο οιδεμίαν, Tyrt. 10. 11 άνδρος άλωμένου οιδεμί' ώρη , γίγνεται, μή ώραν with symizesis; not Fupav; Fopaw lost its F very early - woar (MSS.) has been variously translated. 'that his harvest time might never come'; 'that he might not live to next year'; 'that his day might be no more' (against this is the position of un and the meaning of yeverbac; cf. Headlam C. R. 6. 438). Were un woar yer, a form of the colloquial μη ωρασω εκοιτο (cf. Aristoph. Lysistr. 1037) = percut it might be defended; but the singular is unsupported. Cobet read μή Opas or μη 's Opas Bergk suggested χώραν - curam . see his note on Theogn. 152

The poem falls, according to Ahrens' arrangement (cf. R. M. 2, 457) which is here adopted, into three groups which, because of their slight extent, are well suited to a convinual song. Boeckh thought we have only part of the strophe, the antistr, beginning with 5; Hermann made 14 the epode, 5-12 the strophe. Rossbach thinks the poem is a fragment and that it is monostrophic. Metre, dact, epitrite. The use of this rhythm, generally solemn and stately, as a vehicle of satire and invective is surprising. Perhaps the poet de-

signed a contrast between form and contents. Aristophanes uses the same measure for carreature and parody. The dislect avoids certain Doricisms (al. τέγα l. 1, το! l. 12). ξείναν, the form adopted by the choral poets, is properly Ionic. For Τιμοκρέοντα, εξίντα has been proposed unnecessarily, though in fact Rhodian shows this contraction, which is probably due to the influence of Ionic. Τιμοκρη ν (nom.) appears in Telos, Cauer 169 c, 3. Synizesis is very frequent.

II. Plut. l.l.: after the flight and sentence of Them. (468?) he was reviled even more immoderately by Timokreon.—Metre: dact.-epitrite.

III. Plut. l.l. (cf. Apostol. 7, 28); when the question was under discussion whether Tim. should be banished for Medizing, Them. voted against him, and when Them. was accused of the same crime, Tim. wrote this poem. This statement cannot well be correct since the charge of Medizing brought against Them, was later than his ostracism, while the like charge against Tim was much earlier. There is nothing to show that Them, voted to exile his former friend as a Persian sympathizer. Kirchhoff thinks iti. is later than 11., referring the latter poem to Timokreon's exultation over the ostracism (471 B.C.) of his enemy. -2. operatous with doa, see p. 280. The Ionic form is δρκιστομέω. — 4. An allusion to the fox of the fable that lost his tail. The skolia, e.g. xiv., often referred to fables. - Metre: dact.-epitrite. In l. 5 Bergk suggested κάλλαι (glyconic) or άλωπηκες (5-1). The verse may be incomplete: dart. trip. + the first syllable of an epitrite. Ahrens divided after operarouel (sic) and rolouper, making the first two lines iambic. He read moves in l. 1.

IV. Schol. Aristoph. Acharn. 532 (cf. 530 ff. ἐντεθθεν ἐργῷ Περικλέης οτλυμπιος ἡστραπτ', ἐβροντα, ξυνεκυκα την Ἑλλάδα, ¡ ἐτιθει νόμους ὥσπερ σκόλια γεγραμμένοις, | ὡς χρη Μεγαρέας μήτε γῷ μήτ' ἐν ἀγορῷ | μητ' ἐν θαλάττη μητ' ἐν ἡπεωρ μένειν). Cf. Thuk. 1. 139. The poem is a skolion Isodor. Pelus. Ep. 2. 146 says it was an ancient custom after the banquet to sing to the lyre ἀπόλοιο ὡ Πλούτε, καὶ μήτε ἐν γῷ φανειης, μήτ' ἐν θαλάσση. Aristoph. Vespae 1063 is also a parody of Tumokreon.—1. Ճφελεν: impersonal as Pind. Nem. 2. 6 ὁφείλει . . . νικάν Τιμονόοι παιδα, Lucian Dea Syr. 25 οἰα μήτε . . . ἐμὲ ἰδέσθαι ώφελε, τυφλέ: Plutos is tirst called 'blind' in Hipponax 20; cf. Theokr. 10. 19. Το avoid the (inoffensive) tautology of γῷ and ἡπείρω, Farnell conj. μητ' 'πὶ γῆς 'above the earth,' Schneidewin οὐρανῷ, which was defended by Haupt Opusc. 3. 352, Teuffel Jahrb. 1859, p. 760. Cf. Aristoph. Vespae 22 (the ruddle at the banquet) τί ταὐτόν

έν γη τ' ἀπέβαλεν κάν οὐρανῷ κάν τὴ θαλάττη; Hes Theogon 972 of Plutos; δι εἰσ' ἐπὶ γῆν τε καὶ εὐρέα νῶτα θαλάσσης. On the power of wealth of trag adesp 129 σοι δὲ (εἰπετο) καὶ χθών πᾶσα καὶ πόντος. Metre: Rossbach, Christ, and Zambaldı regard the metre as trochaics with frequent irrational longs. Each verse falls into three dimeters. Some would divide into six (Engelbrecht into four) verses. Cf. Aristoph. Pax 651 ff. Trochaics are found in the writers of choral poetry only when the tone is subjective. Others find epitrites ll. hexam, 2 hexam. catal.) Note the absence of Dorie forms. Perhaps the fragment has been Atticized like Praxilla's skolia. The Rhodian form would have been φανήμειν.

KORINNA.

Korinna, the most famous Greek poetess after Sappho and by some included in the Alexandrian canon of the Lyric Poets, was a native of Tanagra in Boiotia. She seems also to have resided in Thebes. Myrtis is said to have been her teacher as well as Pindar's, but it is also reported that the great Theban was her disciple. When the youthful Pindar, criticized for his neglect of the mythological element, packed his next hymn full of myths, Korinna gave him the famous advice: 'Sow with the hand, not with the sack ' (The xeipl dei ameipeur, alla un $\delta \lambda \varphi \tau \hat{\varphi} \theta \lambda dx \varphi$). Tradition reports that she was victorious over Pindar no less than five times, and that in the gymnasium at Tanagra there was a statue which represented the poetess binding on her brow the emblem of victory. Pausanias (9, 22-3) adds that her success was due to her beauty and to her use of the native Boiotian speech. It is difficult to reconcile the story of her contest with Pindar and her advice to Myrtis (v.), unless we suppose she failed to follow her own counsel, or offered her advice after she herself had entered the lists. It should be remembered that, though poetical contests may have occurred in Boiotia (Reisch de musicis certamin, 56), they were especially an Attic, a democratic institution at the beginning of the fifth century. Still, the Theban eagle may have tried his wings at home, though his later genius would have scorned such a confession of fellowship with local bards. If Pindar after his defeat called Korinna a Boiotian sow' (the dpxalar breedos), we must remember the Bojotian Tarres, the Greek attitude, which is not that of the Semites, and the fact that 'cow' is sometimes used of a woman; not to speak of 'ox-eyed.' (f. on Alkin. iv. 47.

Korinna wrote epigrams and nomes. Reference is made to five books. The subject-matter of her poetry was local legends such as would appear in the Boistos, the Kataplus, or story of Orion, whose daughters died to save their country from pestilence and were transformed into comets, the Seven against Thebes, the Iolans, and the Minyades. Her melic poems were sung by choruses of girls. In her choice of metres she shows, apart from the Lexameter, the influence of the Lesbians in her fondness for short logacedic cola (tripodies, tetrapodies). When her poems were studied by the grammarians, they were accessible only in a modernized edition a hundred and fifty years later than her time. This edition contained such spellings as or for v, v; v for or; n for at. To restore the contemporary dialect with certainty is impossible, but it is probable that in Tanagra about the year 500 s.c. the above mentioned uses of ov, v and n were unknown. Possibly Korinna used a for Panhellenic n, i for a, i for e before vowels, and αε, οε for αι, οι. At least this ει for η came in with the introduction of the Ionic alphabet, and the other spellings are attested in the epichoric alphabet. Paus. 11 says of her dialect: ήδεν οὐ τη φωνή τη Δωριδι, Εσπερ ο Πινδαρος, άλλα οποία συνήσειν ξμελλον Aioλείς, the Boiotians being regarded as Aiolians.

L. Apollon. de pron. 98 B. From the Κατάπλοις, which probably derived its name from Orion's journey to the East to regain his sight. -1. νίκασ': the omission of the augment is an epic reminiscence. 2. 'Παρίων: - 'Πρίων. Nauck restored the open form in Homer, and Pindar has 'Παρίωνα Nem. 2. 12. χώραν: the land mentioned cannot well be 'Τρία (καλλιχόρω χθονδε Οὐρίας, i.e. 'Τρίας, Frag. 8, so called from 'Τρίων, the father of Orion), unless Kor. accepted the fanciful etymology derived from the miraculous birth of the hero. Cf. Ovid Fasti 5. 535 hunc Hyrieus, quia sie gentius, vocat Uriona: perdidit antiquum littera prima sonum. The older form 'Παρίων would seem to reader impossible any con-

nection with Tριεύι or οὐρεῖν. The city of Tρία belonged to the territory of Tanagra, and Tanagra was the home of Orion, who purged the land of wild beasts—a foretype of Tennyson's Arthur. Cf. Muller Orchomenus p. 100. ἐῶς direct reflexive: = οῦ, with -: of the gen. Cf. Dor., Boiot. τεοῦς - Hom. τεοῦς. The dat. is ἐτν Κοτ. 36, Fοῖ, Fῦ Boiot. inser.—3. ἀνύμανεν: aor. ἀνούμηνεο (MSS.) would be the form of the imperfect in the fourth century. Metre · logacodic. In v. 1 ἀ is lengthened under the ictus before μ; or μ is doubled as in ἐνιμμέγαροισι in Hom. Cf. on Alk. iv. 1. In v. 2 Ω is shortened before α; cf. Örion in Vergil.

- II. Hephaist. 11. διἄνεκῶς refuses to lengthen the initial vowel in the compound. Hom. has διηνεκής, whence Empedokles derived ήνεκέως, κεντρηνεκής etc. Cf. ἀνεριθευτος ἀνηρίθευτος, ἀνόλεθρος ἀνώλεθρος, εὐᾶνεμος εὐηνεμος, ἀνᾶριθμος ἀνήριθμος. Attic διανεκώς (Philox. 2. 24) shows that we must derive the word from δια + -ανεκής (from αν(εν)εκης accord. to Prellwitz). είδεις: είδεις is possible. Hartung thought the poetess was addressed by a goddess. Hermann tilled out the hexam by ὑπναλέα.
- III. Apollon, de pron. 65 A. ίωνη: most editors read Ιωνει οτ Ιώνει (= έγώνη). ἡρωιάς - ἡρωΐνη, ἡρωίς. For the thought cf. Hymn 1. 160 μνησάμεναι (the κούραι Δηλιάδες) ἀνδρών το παλαιών ήδὲ γυναικών | θμνον ἀειδουσιν, Hes. Theogen 100 Metre: logacedic
- **IV.** Hephaist. 58 γεροί': γεροιά (οτ γέροια?) from γεροιός (cf. Boiot, πατροιός (φ̂ος) is an unexplained by-form of γεραιός. Perhaps we should read γεραί' here. Γεροιά ('Tales of a Grandfather') was the title given to a collection of Korinna's poems (Hercher Hermes 12, 315) λιγυροκ, cf. on Sim xxxiii. Metre: logacedic with a tribrach as basis. In v. 2 note the 'Attic' correption in the thems and cf. Foi κ Songs xxvii. 24. Less striking is correption in the arsis e.g. Sim. xx.
- V. Apollon. de pron. 65 A.—2. ίωνγα is used by the Boiotian in Aristoph Acharn. 898.—3 βανά γυνή. Cf. Aisch. Sept. 103× γυνή περ οῦσα, Soph. Antig. 61 γυναίχ' ὅτι ἔφυμεν.—4. Πινδάροι (Wilam.): the short dative form (—ωι), as in the allied Thessalian dialect, is required by the syntax (τινὶ πρὸς ἔριν βαίνειν). Πινδάροιο, if correct, would be the only epic gen. in -ωο in Boiotian and the only non Boiotian form in Korinna. wor' ἔριν: Theokr. 15. 10. Hartung, and L. Schmidt (Pindar's Leben 19) thought that the ἔρις was emulation of Pindar's style, not an dγών Reisch o. c. 56 suspects the tradition of the contests of Myrtia and Koruma with

Pindar, which is accepted by Welcker Kl. Schr. 2. 154.—Metre: logacedic. Most editors write in two lines regarding the first as a log. hexapody, the second as cretic (cf. Bacch. 52 = 23).

VI. Schol. B 498. Note the parallel form to Θέσπεια. Thespia was a daughter of Asopos (cf. Bacch. iv. 39).—Metre: dact.-hexameter.

LAMPROKLES.

LAMPROKLES, an Athenian dithyrambic poet of the older style, was a scholar of Agathokles (the teacher of Pindar in musical technique) and the master of Damon, who in turn was the instructor of Perikles and Sokrates. Damon may have derived from his master the doctrine that simplicity is essential to the best music. It is possible that Lamprokles is identical with Lampros, Sophokles' instructor in music. Lamprokles' anthem to Athena began in the same way as the poem on that goddess by the tragic poet Phrynichos; and some ancient authorities mention Stesichoros as the composer of a song with a like exordium. Bergk thought the similarity was due to the fact that these poets adopted the words of an ancient poem. That Athena should be the subject of a dithyramb is singular; perhaps the poem is simply a hymn.

Aristoph. Nubes 967 and schol.; schol. Aristeid. 3. 537. This famous song, like the 'Loud Strain' by Kydides or Kekeides, was taught Athenian lads by their schoolmasters in the good old times, and was sung in a high pitch. With its heaping of epithets after the style of old hymns the fragment shows a panorama of the divine attributes. The use of the hexameter also recalls the ancient hymns.—1. Also cited without δεινάν . . . έγρ. Some read περσέπτολιν κλήζω πολ. άγν. ἐγρεκύδοιμον here and Hes. Theogon. 925 (with δεινήν) recalls ἐγρεμάχη of Pallas Hymn 5. 424.—2. ποτικλήζω = προσκαλῶ advoco. Cf. ἐπικαλῶ Aristoph. Lysistr. 1280, θεὸν παρακαλεῖν δεῦρο Ran. 395, and Sa. i. 5. κλείζω=κλείω 'celebrate' has been confused with κλήζω 'name' (Soph. O. T. 733). πολεμαδόκον: as Alk. ii.; for the formation, cf. ἐκαταβόλος Terp. ii., Πυλαμάχος Stes. 48.—Metre: dact.epitrite (?).

PRATINAS.

Pratings of Phlius was the first writer of satyr dramas, which he introduced into Athens. He is known to have written thirty two such plays and eighteen tragedles, and to have won only a single victory. He was a rival of Aischylos and competed with that poet on his first appearance in 499, when the wooden seats used by the spectators in the theatre are said to have broken down. He died before 467 We have no proof that he was a lyric poet, for the first fragment may, like the rest, be taken from an hyporchematic soig in one of his satyr plays. Pratinas' fragments are interesting because he is the first poet to protest against the encroachment of the musical accompaniment upon the words, an encroachment that marks the decline of the lyric in the fifth century. His invective is probably directed against the musical and metrical innovations of the dithyrambic poet Lasos, who had attached greater importance to the rôle of the musician than to that of the poet.

I. Athen. 14. 617 B: 'when some hired flute players and chorentae were occupying the orchestra. Fratmas says that some people were angered because the flute-players did not play in tune with the choruses, as was the ancient fishion, but the choral singers kept time with the flute players. His own opinion Pratinas sets forth in the following hyporcheme.' This poem, as well as the Dysmanai or Karyatides, is generally regarded as a separate lyric Against this may be urged the fact that the references in 11. 3, 16, 17 are to a band of satyrs, the attendants of the god in whose honour the satyr play was composed, and not to a chorus that is connected with the cult of Apollo, the divisity proper to the hyporcheme Cf K. O. Müller Kl. Schr 1, 519, Islass Jahrb 1888, p. 663. On the other hand it may be urged that in the hyporchemes of Simonides (viii.-x.) and of Pundar (Frag. 112, 116) we find a similar tendency to touch upon the theory of music; and in de mus. 31 Plutarch expressly refers to Pratinas as a lyric poet. The poem propably dates between 479 and 467. Aristotle (Pol. 1341 A 30) says that, after the conclusion of the Persian wars, the flute was much in vogue; and other cyidence (cf. Arch. Zest. 1881, p 303) shows that it had a place in the Fanathenaic festivals at an earlier date.

1. θόρυβος δδε may refer to the turbulence of the previous performance, possibly a dithyramb. In Pratinas' time it is not certain that the satyr play regularly followed upon a trilogy. If it refers to the din raised by the present chorus, the poet is pointing his satire by an imitation of the art he eastigates. Εμολεν is indecisive, as the acrist may be the shorthand of the perfect. Note the heaping of dental sounds, and of Soph Aids 528, O. T. 371. Soph. Phil. 202 has τι τοδε in excite I discourse with resolved long syllables as here. Cf. Eur. I. A. 317 τις ποτ' ἐν πιλαισι θόρυμος και λόγων άκοσμία; δδε is often contemptuous like οὐτος. Note the variation between τίς (attracted to the gender of θορ.) and τί.

2 θυμέλαν: here the space about the altar, the orchestra (Haigh Attic Theatre 138 is in error). Aisch. Suppl. 608 uses the word in the unextended aignification. - 8. Bromios belongs to me, the poet. The acknown is not the chief worsamper of the god .- 4. oursever: the better attested Benevov is defended by Curtius Verhum 1, 191 as an agrist like συτο, συμένος, κλύμενος. Hesych, has εκθυμένος ταχές. Though the bus are voces programe of the bushes, the I in By meror cannot be explained. There is no trace of a bew parallel to σειω. Naiáδων, like the Nymphs (Anakr. 11) and Mamads (Alkin, xi.), the Narads are often represented as attendants of Dionysos. Cf Roscher 2, 2245 ff av open recalls Alkm. xi. l. 5. οίά τε· so Γ 73, Alkm. xi. 4. κύκνον: the swans that sing in Greek poetry (Hymn 21, Eur. I T. 1103, Aristoph Aves 769) are 'whistling' not 'common' swans. Nor is their song the mark of approaching death. άγοντα : cf. άγω' μέλπω, άδω Hesych., άναγνέω in Lasos; κυκροι κινήσωσι μέλος Apoll. Rhod 4, 1301. ποικιλόπτερον goes with μέλος not with κυκνον; cf. πτεροποικίλος Aristoph, Area 248. Songs have wings: wrepoeura baror Pind. Isthm. 5. 63 .-6. Song is the lord, the flute is the servant. Cf. avalidopmyyes Pind. Ol. 2. I and the note on Bacch, in, 10. Backsay: of le chant du roi. Plut, de mus. 30 says τὸ γαρ παλαιδν συμβεβηκει τους αίλητας παρά των ποιητών λαμβάνειν τους μισθούς πρωταγωνιστούσης δηλοκότι τής ποιησεως, τών δ' α'λητών ύπηρετούντων (cf. 1 7, τοίς διδασκάλοις, -7. With this verse the measure passes over to the Europadeum, a dance rhythm, as is indicated by χορευέτω; cf. Aristoph. Thermoph 968.— 8. Of Bacch. xiii. 5 and see on Anakr. x Galen Hipp. et Plat. dogm. 9. 5 says Δαμών δ μουσικός αλλητριδί παραγενόμενος αύλούση το Φρύγιον νεανιαις τισίν οίνωμένοις καί μανικά άττα διαπραττομένοις έκελευσε αίλησαι το Δώριον,

Cicero de connlus mis vol. 11 p. 75 (B.-K.) ut cum vinolenti adolescentes, tibiarum etiam cantu, ut fit, instructi, mulieris pudicae fores frangerent, admonusse tilicinam, ut spondeum caneret, Pytha joras dieitur, Wilam, reads kupoes and behoe -10-11 are obscure. I follow Emperius' emendation. wait: cf. Aristoph. Vespae 456 maie (t.e. maiwe anekaive) to a appear άπο της οικίας, Paus. 1. 24. Ι 'Αθηνά πεποίηται του Σιληνόν Mapovar nelovoa. opuviou: comparatur tiliae sonifus cum rore rubetae, quibus sane aliqua similitudo interredit. Intelle gendum vero ulud rubetae genus, cujus dorsum taema diversi coloris variatum est, quam nunc Calamitam dicunt. Hoc enim genus et vocem mittit tilnis similimam et in Graecia reperitur etiam nunc (Emperius) Bergk read τον Φρυγα τον Δοιδού ποικίλου προαχέοντα 'drive off the Phrygian, whose notes sound above those of the skilled singer of the chorus. He thought 'the Phrygian' represents his native musical mode, which may have become popular with the writers of the dithyramb. Jacobs read παίε τον Φριγα τον ποικίλου θρούν προχέοντα. Schweighauser suggested there might be a reference to the mmsi yan Phrynis - 12. oheororahokahanov: 'constructed of spittle wasting reed.' The Ms ologialor the reed which is all spittle' may be correct. With this vituperation, cf. the epigram cited on Melanippoles, - 13, 6', inal; Wilam, Bara 18, 1800. contemptuous or indignant; cf. Aristoph. Thomoph. 206. Note the hiatus with the interjection. 'Look you, here we see their right hands and feet flung about.' By begin is indicated the rapid chasing of the fugers on the stops of the detested flute, while the feet of the dancers are flung out in wild excitement as they keep time to the notes. Michelangeli maintains that with v 15 the choras proceeds to set forth the munetic gestures and the dance that are appropriate to Dionyson. But on may well be ironical. Bamberger's δεξιας gives an easier constr. than δεξιά. - 16 θριαμβοδιθ. . for the formation cf. βακχέβακχος, Ιοβακχος, 17 Asyndeton in prayers Sun xui. 15; prayer at the end Pind. Ol. 1, 116, 6. 105. аком. хоркам: properly metonymy as in ктотом δεδορκα Aisch. Sept. 103, προεφάνη κτιποι Soph Phil. 202, σαλπιγέ φαινέτω Aircli. Eum. 568, χερ όρα το δράσιμον Sept. 534, canent guod visere par est Catull, 62 9; 1800 of sound Seph. Ains 870, O. K. 1477, El. 1410. See on Baech, xiii. note at end. Approx. with two endings as Landropior Soph. Area 418, Happageos Eur I. T. 1244, Apleas Trond 89 In melic poetry common, uncomp. adj in -ior lack adjectival motion very rarely (in Pind, five times, and in Arist, on Aperd 1, 13). In the elegac fragments this phenomenon is found four times. Pratinas is the only purely Dorian poet of the time, and even he took up his residence at Athens, the new centre of culture; and here his son remained. The musicians of the time were often Argives. Those who read $\Phi \rho \nu \gamma a$ in 10 refer $\Delta \omega \rho c \rho \nu$ to the serenty of the Doman mode. $\chi o \rho c (a \nu)$. Pr. was famous as a 'dancer' (Athen, 1–22 a). Not only did dancing form a great feature of his dramas but he also gave 'private lessons' in the art. $\chi o \rho c (a \nu)$ has acquired the meaning 'choric song accompanying the dance'; cf. Aristoph. Ran. 247 (with $\epsilon \phi \theta \epsilon \gamma \xi a \mu \epsilon \sigma \theta a$).

Metre: the movement is extraordinarily agitated and expresses with great vividness the lively character of the hyporcheme. Mar Vict, 2, 11 says that proceleusmatics (cf. 1-4) were used in satyric plays (whereas they are alten to sober compositions in anapaests); hence it is not certain that the adoption of the freer metrical forms is entirely due to the port a opposition to the metrical licences of the time. Rossbach finds three eurhythmic periods ending with Il. 5, 9, 17, while Christ discovers six divisions that result from the metrical variations. The metre is hyporchematic dactylotrochaic with frequent resolutions and syncope. Irrational longs are avoided. The syncopated trochare dipodres (cretics) are appropriate to the hyporchemes. I have adopted dipodic measurement as far as possible. Rossbach makes 1.2 trochaic, and so 13 may be scanned. v. 5 is perlaps a dact, trip. (though elsewhere absent) + 2 troch. d.p.; or dact. dip. + 3 troch, dip. Christ's division makes 🗓 💆 🔟 ± ∧ and ± ∪

II. Athen, 14 624 F The carliest reference to the 'harmonies' or musical modes. 'Follow neither a highly strung music nor the relaxed (low-pitched) Ionian, but, drawing a mildle furrow through your ground, be an Aichan in your melody. . . . 'Tis the Aiolian mode that bents all your swash-bucklers in song.' 1. The σύντονοι άρμονίαι are set off against the arcipéral kal maxaral in Arist. Pol. 1290 A 27, 1342 B 21, as the Μοθσαι συντονώτεραι are contrasted with the μαλακωτέραι in Plato Sophist, 242 g. Westphal (Harmonik 186) explains σύντονος as a form of the Ionian mode (in b). and Flach equates it with the Mixo Lydian Bergk and Hartung regarded it as identical with the Syntono- (High) Lydian. Monro (Greek Music p 6) takes συντονοι generally. and thinks that the poet follows the Greek principle of adopting the mean between extremes. Pratinas demands a return to the Aiolian (Hypodorian) mode (in a) of Terpander, Alkaios, and Sappho, which had been driven out by the συντονος and the relaxed Ionian in g -8, doιδολαβρ.: 80 Bergk for accordance to the standard decorder, decorder of f. λαβρογόρης Τ 479. The Archans were a self-asserting, swaggering tace of fighters. Herakl. Pont. in Athenaics says of their musical mode that it was 'elevated and fearless, pompous, inflated, and full of pride.'—Metre. v. 3 points to a dactylotrochaic strophe. Most editors make five troch. dip. of l. 1, and a hypercatalectic troch, verse of l. 2. Bergk thought act had dropped out before νεών. Kaibel arranges in short verses with word-breaking.

PHRYNICHOS.

PHRYNICHOS, the Athenian tragic poet, an older contemporary of Aischylos, was the author of the Capture of Miletos (496), Phomissai (476), and Alkestis, and seems to have written hymns, paians, and dithyrambs. His tragedies were more like oratorios with dancing than dramas.

I. Schol. Aristoph. Nules 967, schol. Aristeid. 3, 537. Secon Lamprokles. Metre. dact.-epitrite

II. Athen. 13, 564 F, 604 A: from the Troilos, which was either a dithyramb or a tragedy (so Nauck Frag. 13). Quoted by the poet Sophokles, who reproved the carping school master for his matter of fact theory of poetry (see on Sim. xxxii.); cf. πορφυρή 'Αφροδιτη Anakr. ii. 3 and purpureus Amor. Val. Flace. has orbes purpurei. Ov d purpureus genae after Apoll. Rhod. 3. 121 Έρως . . . οἱ ἀμφὶ παρειὰς χροιῆ θάλλεν ἔρει θοι.—Metre · dact. trip. with anacr. + ithyphalic. Cf. Archil. 79 Ἐρασμονίδη Χαριλαε, χρῆμά τοι γελοιον, where the caesura divides the two cola.

DIAGORAS.

Diagonas of Melos, 'the Atheist,' flourished in the second quarter of the fifth century and was a younger contemporary of Pindar and Bacchylides. He is said to have composed songs, enhomia and paians. The tradition that he wrote dithyrambs is doubtful unless the word is taken in the later and wider sense (see the Introduction).

His poetry was perhaps the product of his earlier years and is reported to have been free from the implety which made him notorious (Aristoph, Aves 1072). Laterary gossip said that this was occasioned by the failure of the gods to punish a poet who had robbed him of a paian; soberer tradition ascribed it to his study of the Atomistic philosophy. His 'Αποπυργίζοντει λόγοι (in prose) contained an indirect attack upon the traditional faith, and his Φρύγια λόγοι, if a separate work, profaned the Mysteries (cf. Andok. 1, 29). These works would stamp him as guilty not only of doepera but also of affebrys. Blomfield thought that Diagoras is referred to in Aisch. Αηαπ. 369 ούκ έφα τις θεούς βροτών άξιοθοθαι μέλει» | δοσίς άθικτων χάρις | πατοίθ'. ὁ δ' ο'κ εὐσεβής. Diagoras was condemned to death at Athens on a charge of impiety, certainly before the beginning of the Peloponnesian War, and fled to Pellene in Achaia. He may have also lived at Mantineia and Korinth. In Aristoph. Nubes 830 Sokrates is covertly identified with Diagoras (Σ, δ Μηλιος). As regards his atheism, Phandros On Nature 23 says that the Stoics were more sceptical than he. The extant fragments are quoted by the ancients to show the pions character of his poetry (εξφημος, ώς ποιητής, είς τὸ δαιμόνιου).

I. Philodem. περί εὐσεβείας p. 85 (vv 1 2), Didym Alex de Trimit 3. 2.—1. The formula θεδς θεσς was often used at the beginning of sacred and profane functions (Eist. H. 258, 26). Cf. Pind. xi. θεσς is repeated in Pind. Pyth. 2. 49, Isthm 5. 52, Bacch. i. 21. 2. Cf. ν 255 αίεν ενί στηθεσσι νόον πολυκερδέα νωμών.—8 Cf. Sim. xxv; Theogn. 169 δν δὲ θεσι τιμώσιν, δ και μωμευμένος αίνεῖ | ἀνδρος δὲ σποιδη γίνεται οιδεμία. Ερπει · φωνὰεν ἔρπει Pind. Isthm. 4 40, ἐξοδους ἔρπειν Soph. Aias 287 Metre. dact. epitrite.

II. Philodem. l. l. Nikodoros had invited the assistance of Diagoras (doubtless before he turned atheist) in forming a code of laws for Mantineia, and the poet is said to have written an Enkomion on the Mantineians. Line I may be imitated in Aristoph. Ares 544: κατὰ δαίμονα καὶ κατὰ συντυχίαν, cf. Eur. El. 1358. δαίμων is joined with τύχη in Lysias and Aischines. Diagoras may have been influenced by Demokritos che il mondo a caso pone (Dante Inf. 4. 136). This fragment may have stood at the beginning of Diagoras' pooms.—Metre: logacedic.

KYDIAS.

Kydias of Hermione, a choral poet, wrote love songs that were highly esteemed by Plato. He lived in the first half of the fifth century. He is possibly the same as Kydides, a dithyrambic poet, the author of the Τηλέπορον βοαμα (Aristoph. Nubes 967).

Plato Charm. 155 D, in paraphrase. The fawn trembles before the hon as the boy before his lover. (f. Hor. 3, 20. Proverbs are νεβρός τον λέοντα and μή πρός λέοντα δορκάς ἄψωμαι μάχης. μοῖραν αἰρεῖσθαι: tanquam portionem carnium caps ideoque lacerari (Stalib.), but μοῖραν may be 'fate.'—Metre: dact,-epitrite.

PRAXILLA.

PRAXILLA, the chief poetess of the Dorians, and a writer of dithyranchs, was a native of Sikyon, a city that had long been the home of this class of melic composition. Hdt. 5. 67 reports that about 590 B.C. Kleisthenes, tyrant of Sikyon, checked an attempt to install Adrastos, the local hero, in the place of Dionysos, to whom the 'tragic choruses' were sacred. Praxilla's dithyrambs seem to have dealt with subjects foreign to the cult of Dionysos. but in view of the fact that the themes of the dithyrambic choruses has already been secularized by Simonides, it may be doubted whether the Sikyonian poetess revived the ancient antagonism of her townsmen. The dithyrambic poets of the fifth and fourth centuries chose stories unconnected with the worship of Dionysos, e.g. Melanippides' Marsyas, Persephone, Danaids, Timotheos' and Philoxenos' Polyphemos, Telestes' Argo, Asklepios, Hymenaios. Because of Praxilla's local reputation a Sikyonian collection of skolia, which was modelled on the 'Attic' banquet songs, was ascribed to her. We hear only of skolla 'attributed' to Praxilla (see the introduction to the Skolia). Lysippos set up a bronze statue to commemorate her fame.

- II. Zenob. 4. 21. From the dithyramb called Adonis. Adonis is questioned by the inhabitants of the lower world as to the sweetest thing he had left behind in life. The passage occasioned the proverb 'more foolish than the Adonis of Praxilla.' But the poetess probably intended to depict only the naiveté of the boy. Cf. Menand. 481 τοῦτον εὐτυχέστατον λέγω, | δστις θεωρήσας άλύπως, Παρμένων, | τὰ σεμνὰ $\tau \alpha \hat{v} \tau' \dot{\alpha} \pi \hat{\eta} \lambda \theta \epsilon \nu, \quad \delta \theta \epsilon \nu \quad \hat{\eta} \lambda \theta \epsilon \nu, \quad \tau \alpha \chi \dot{v}, \quad | \tau \delta \nu \quad \hat{\eta} \lambda \iota o \nu \quad \tau \delta \nu \quad \kappa o \iota \nu \delta \nu, \quad \tilde{\alpha} \sigma \tau \rho',$ ύδωρ, νέφη, | πῦρ ταῦτα, κάν ἐκατὸν ἔτη βιώς, ἀεὶ | ὅψει παρόντα, καν ένιαυτούς σφόδρ' όλίγους, | σεμνότερα τούτων έτερα δ' οὐκ όψει ποτέ, Eur. Frag. 316. From a different point of view we are informed in Aristoph. Ranae 155 that the blessed in Hades enjoy a sunlight that is like that of the upper world (δψει τε φῶς κάλλιστον ὤσπερ ἐνθαδί). Farnell quotes the "Essays of Elia" ('New Year's Eve'): "Sun and sky, and breeze and solitary walks, and summer holidays, and the greenness of fields, and the delicious juices of meats and fishes—do these things go out with life?"—1. Cf. λ 93 $\tau i\pi \tau$ a $\delta \tau$, δ $\delta i\sigma \tau \eta \nu \epsilon$, $\lambda \iota \pi \dot{\omega} \nu \phi \dot{\alpha}$ os $\dot{\eta} \epsilon \lambda \iota o \iota o | \dot{\eta} \lambda \iota \theta \epsilon s$ (Teiresias to Odysseus in Hades). Sappho 79 has τὸ λάμπρον ἔρως ἀελίω και τὸ κάλον λέλογχε.—2. σεληναίη = σελήνη, cf. παρθενική = παρθένος Alkm. vii.; so γαληναία = γαλήνη, 'Αθηναία = 'Αθήνη.—Metre: dact.-hexam. κατά στίχον.
- III. Hephaist. 25.—1. Cf. Theokr. 3. 18 το καλον ποθορεῦσα.
 —2. παρθένος is a virgin, νύμφη a newly wedded wife in Theokr. 2. 136; cf. νεογάμου νύμφης Aisch. Agam. 1179. Sometimes νύμφη is used for γυνή (Diodor. 3. 136). There is no specific Greek word for a 'betrothed' girl. A married woman retained the title νύμφη until she became a matron, and sometimes even after she had reached matronhood.— Metre: an exquisite example of the effect of light logacedic dactyls running over into trochees. The combination of three dactyls and a trochaic dipody was called Πραξίλλειον and the citation of this fragment under that name is our sole warrant for ascribing it to Praxilla. It is Aiolic in rhythmic effect,

PINDAR.

PINDAR, the greatest of the lyrists of Greece, if not of all time, was born at Kynoskephalar, a suburb of Thebes, in 522, and, as he himself informs us in Frag. 193, at the time of the celebration of the Pythian games:

πενταετηρίε έορτα Βουπομπός, έν η πρώτον εθνάσθην αγαπατός ύπο σπαργάνοις.

His poetical career lasted for at least half a century Ol. 4 dates from 452 and Pyth. 8 may be two years later. One account states that he lived to the age of eighty; others place his death in 452 or 436. Though he travelled much, he preferred to live at home in Thebes βουλομαι εμαυτῷ ζῆν, οικ έλλφ he says, alluding to Simonides' delight in his residence at the court of Hieron. Near his house, which was situated by the Dirke, he founded a shrine of the Mother of the gods and of Pau, whose priest he was:

'Ο Πάν, 'Αρκαδίας μεδέων, και σεμνών άδύτων φύλαξ, Ματρος μεγάλας οπαδέ, σεμνάν Χαρίτων μέλημα τερπνόν (Frag. 95).

He was of ancient and honourable lineage. The Ageidai, who had also settled in Sparta, Thera, and Kyrene, stood as anistocrats in close relation to the cult of the gods; and Pindar preserved the traditions of his house by his fervent picty, especially towards Apollo, of whom he is the poet par excellence. He obtained the right to participate in the θεοξένια as the guest of the god of Delphi (Πινδαρος Ιτω έπλ το δείπνον του θεοῦ). Pindar's genius ripened rapidly. He inherited musical ability as his birthright, as d his Boiotian home was favourable to the cultivation of the flute, in which he was trained by Skopelinos:

ούδ' άδαήμονα Μοισᾶν ἐπαιδευσαν κλυταί Θήβαι (Frag. 198).

But Athens was the school of the day, and at Athens he was instructed in the technique of lyric composition by Agathokles and Apollodoros, and perhaps by Lasos. What the masters at Athens left undone, a Boiotian and a woman perfected; for there is no reason to discredit the tale that the finishing touch to his education was given by Korinna, who criticized not only the disposition of his materials, but also his Atticizing dialect. The sojourn in Athens may have laid the foundation of his Panhellenic sympathies. In 502 the youthful poet was already sufficiently known to receive a commission (Pyth. 10) from one of the Aleudai. No doubt too the Thessalian magnates were predisposed in favour of the precocious Boiotian noble. As his fame increased he became the bard of all the great national festivals, which he visited from year to year, and won for himself the friendship of the great. He became the guest of Hieron of Syracuse, Theron of Akragas, Akusilaos of Kyrene, and Alexander of Makedon; and the renown of their victories at the games he proudly exclaimed would fade into forgetfulness were it not for his song. He was an especial favourite with the aristocratic Aigmetans, who made him their proxenos, and for whom he composed no less than one fourth of all his extant triumphal odes. Auschylos he doubtless knew, and with the Athenian dramatist he shares the preemmence of attaining to the loftiest conception of the poet as a religious, ethical, and political teacher ever reached in Greece. None of the great movements in literature and art witnessed by the momentous period spanned by his life can have failed to leave its impress upon a poet of his rare susceptibilities.

It is somewhat different with his attitude towards affairs. Unlike Archilochos and Alkaios Pindar was no friend of strife. In Frag. 154 he says, as few Greek poets

could say:

'Εμοί δ' όλίγον μέν γας δέδοται, όθεν άδρυς' πενθεων δ' ούκ έλαχον ούδε στασιων.

In Frag xii. he alludes to that grave moment in the history of the contending factions of his native city when the oligarchs, in dread of the upstart democracy across their borders, cast their lot to side with the Persians. But the disasters of his 'mother Thebes' at Plataia

worked no estrangement in his affection. If in the earlier period the poet remained true to his state—a united Greece there scarcely was—and had no word for Marathon, where Aischylos fought, later on, when 'some god had put away the stone of Tantalos,' he gained the larger vision that the freedom of Greece was more than the glory of Thebes. The Panhellenism of Pindar was learned in part through adversity. Simonides was not forced to encounter the cruel dilemma of his rival, and his note rings true throughout. But Pindar, though he too wrote for pay, must be absolved of all hypocrisy when he expresses his gratitude for the work done for freedom by those who had stood against his countrymen at Plataia. Akenside is, however, not entirely just when he says that the poet

Amid corrupted Thebes was proud to tell The deeds of Athens and the Persian shame.

Possibly too the fact that he did not take part in the conflict may, as in the case of the exile! Thukydides, have helped to foster an inborn sense of impartiality.

The fame of Pindar rests mainly upon his triumphal odes, which do not fall within the scope of this edition. That only the epinikia have been preserved practically complete, argues that in them we have Pindar's best; nor are we in a position to dispute the correctness of this conclusion, though it is difficult to follow Eustathios, who accounts for the popularity of the epinikia on the ground that they were more human, contained fewer myths, and offered less difficulties than his other lyries. Many of the poems that have perished may, it is true, have dealt with cults that became recondite to later generations as the significance of the special forms of Greek religion gradually faded away. Pindar was, however, famous not only as the poet of the national contests which became for him the arena of moral as well as physical effort; he traversed almost the entire scale of choral song, and though the fragments appear insignificant in comparison with the architectonic splendour of the epinakia, they alone disclose the versatility of his genius. In them we find the poet yet unrebuked by his fair countrywoman (Frag. i.), we learn more of his personality, of his love of sportiveness and festivity (Frag 124). Here too we find Greek faith in its queter moods, the joys and sorrows of men

whose lives are not irradiated by the sun of Olympia, something less of that tension of diction by which the poet seems to vie with his athlete as he strains to reach the goal; and here he discloses his profoundest conceptions of the origin and destiny of the soul.

Apart from Bacchylides, Pindar is the only melic poet of whose art we have abundant remains. Yet the epinikia formed less than one fourth of his entire works. The collection of his poems made in Alexandria, probably by Aristophanes, consisted, according to the Breslau Life (Vrat A), of 17 books: i To the gods: hymns, paians, d.thyrambs (2 books, prosodia (2 books); ii. To gods and men parthenera (3 books, one of which included odd pieces, κεχωρισμένα), hyporchemes (2 books); ni To men: enkomia, threnoi, epinikia (4 books). To these titles Suidas adds enthronismoi, bacchika, daphnephorika, skolia, δράματα τραγικά, epigrams, and 'exhortations,' the last two being certainly spurious. Beeckh thought that the additional titles were derived from the recension of Aristarchos who, he claimed, distinguished the various sub-divisions with greater nicety than Aristophanes. Bergk, on the other hand, argued that the additional titles in Suidas were drawn from an early Attic recension and that the poems in question were variously disposed in the edition of Aristophanes. It is, however, singular that the division into 17 books should have been retained. Christ concludes that there was only one recension and that the titles in Suidas are, with the exception of the skolia, nothing more than designations used in place of the older species by some scholar of the fourth or third century. The daphnephorika may e.g be placed with the partheneia, and the skelia with the enkomia. Perhaps the enthronismoi ('mstadation odes') are to be regarded as prosodia, though some take them to be hymns. Sittl classes them as hymns to the Mother of the gods. same scholar thinks the daphnephorika are processional songs for the Theban festival of Apollo. Since the famous treatise de tragoedia comoediaque lyrica by G. Hermann (1836) few sch⊨lars have had the temerity to revive the belief in the existence of lyric tragedies (τραγικά δράματα), which was first upheld by Boeckh, and defended by Welcker, and O. Muller. Lubbert, indeed, in his Commentatio de Pindari carminibus dramaticis tragicis (Bonn 1884) sought to distinguish them from the dithyrambs sung in the spring in that they were sung in the winter and contained a recital of the deeds of the heroes and not of Dionysos. But truth seems to lie on the side of Immisch (R. M 44, 553), who reinforces the arguments of Hiller (Hermes 21, 357) and shows that the words were inserted as a complexive title in the list of Pindar's works by some late writer who regarded 'drama' as any poem with an heroic subject. In somewhat similar fashion the Aeneid was called a 'tragedy' by the author of the Divina The subject of these curious additions in Commedia. Suidas' list is too technical for further notice here for our present purpose it is sufficient to establish the fact that Pindar's activity as a choral poet embraced all the various forms of melic except the hymenaios. The nome he did not attempt, nor any other species of monodic song except the skolion, though that also appeared in the choral form. All his poetry was 'occasional.'

For an adequate study of the style of Pindar as it is seen in his epinikia, the student will have recourse to the editions of Fennell, Seymour, and Gildersleeve, and to Croiset's La Poésie de Pindare. We may mention here only the chief traits of his character and diction.

All Greek choral poetry is religious, but Pindar's is supremely so. Pindar is permeated by a solemn sense of the goodness of the divine power and of the close bond between God and man. He holds to the traditional faith purified of all that is degrading to the moral sense; he has intense moral earnestness and is never weary of enforcing his teaching by wise utterances. His mythical heroes embody ideal principles of thought and action, yet they do not lose their personal outlines in vague moralizing. Pindar is distinguished by serenity, by an independence of spirit that never condescends to the flattery of kings, and by a touch of austerity; he has a lofty consciousness of the grandeur of his themes, of his own pre eminence, and of the immortality of his song His political ideal is the Dorian ideal; the rule of the noble is of God, but it entails obligation and surrenders itself to the moral law.

As a craftsman Pindar is the poet of splendour and

magnificence. He loves the pomp and pride of words, the stately and sonorous compound epithets that form, as it were, the colour over the majestic marble His resources are unbounded, yet he always holds himself in reserve. He is lofty, audacious, and even obscure, but not because he is struggling with profound ideas. He is often abrupt and dislams to mark the movement of his thought. At times he seems to han mer out his phrases, as if the Doric. Aiolic, and epic dialects, because they are fused with his native speech, proved a stubborn material; while the Ionian Simonides with facile ease and delicacy pours his thought into a graceful mould. Nor does Pindar touch the heart as his rival does. Pathos he has, but his energy is primarily directed to an ethical end. Though he can be at his ease, impetuosity is the prevailing law of his movement. He often shifts from stateliness to plainness, and effects the transitions of his theme with great ingenuity. He is studious of variation and never monotonous. His metaphors and (less frequent) similes are often bold, and he is fond of personification. He loves majestic rhythms. and prefers the grave epitrite to the lively logacedic or the excited paeonic.

The fragments are too brief to warrant an attempt at distinguishing the diction of all the various classes; as indeed the distinction between the species of melic composition is itself elusive. The different styles of the hymn, the dithyramb and the hyporcheme (Frag. i., iv. x) are however well marked. As a rule the diction of the fragments resembles that of the epinikia.

Of the hymns, that in honour of Ammon was so famous that it was inscribed by Ptolemaios Soter on a stele which was placed near the altar of the god. Pindar may have been the first to introduce into Thebes a knowledge of the Egyptian god whom the Greeks identified with Zeus. In the hymn to Tyche, whom he makes one of the Fates and superior in power to her sisters, he says, 'tis chance, not strength, that wins the day' (Frag. 38). We hear also of hymns to Apollo and Persephone. In the continuation of Frag. 1, the poet ascribes the birth of Apollo and the Muses to a request of the Olympians that Zeus create other gods to sing his beneficence to mankind and the majesty of his works. In one fragment he

compares the ouslaught of Herakles to the lightning-a simile much admired by the ancients. Palans to Apollo Pythios and the Zeus of Dodona are reported; in one he makes mention of Niobe; and in another calls rumour the voice of the halcyon. In several passages Pandar shows his interest in the literary history of his art. Of the dithyramb the poet says that it was invented either in Naxos or at Thebes, which city was one of the chief seats of the cult of the son of Semele. The fragment that was produced at Athens (iv.) is probably the oldest genume specimen of this form of melic. In the dithyramo, as elsewhere except in the hymn, Pindar unites the present with the past, and it is to this trait that we owe the famous lines on Atlans (v.). In one fragment (79) the poet deals with the archaeology of the dithyramb; in another he mentions the cult of the Great Mother; and the myths of Orion and Geryon are referred to. There are prosodia to the Delian Apollo and Artemis Aphaia; one records a wound to Delphi; another deals with the story of Typhoeus. One partheneion is addressed to Apollo; in another he sings of Pan, whom, according to one authority, he is said to have called the child of Aither. Men in love, he said, pray to be the sun, women would fain be the moon. With Pindar the hyporcheme attained its greatest splendour. In that on the eclipse (x) he reaches a sublimity that is Aischylean in its quality and excelled by the Prometheus alone. In the dramatist the final note is defiance, in Pindar it is resigna-The lyric port loved the reconciliation of the Luman and the divine, not the conflict of will and fate, Frag. ix, points to the secularization of the hyporcheme, which Proklos confined to the divine sphere. The enkomion is a more private and less solemn song than the epinikion, though it may be devoted to the praise of the victor at the games. Thus Theron, the subject of Ol. 2 and 3, is the recipient of an enkomion from Pindar which may have been sur g upon the conclusion of Ol. 2. So too Frag, xiv probably followed a song in Lonour of some victory of Alexander of Makeden The stolion is thought to have become choral under Pindar's hands a result of the influence of the sympotic enkomia. Frag xv has the tripartite arrangement, but Frag. 122 is monostrophic, though the rhythm is Dorian. The latter fragment was accompanied by the dance of the lepodou los in the temple of Aphrodite at Korinth in celebration of the victory of Xenophon at Olympia (Ol. 13). Though the argument in defence of such a theme is the same as that urged by Simonides, Pindar is more naif and less dexterous than the eulogist of Skopas. The skolion to Thrasybulos (124) is sportive, that to Hieron (125 ff.) warns man to moderation in pleasure in order that life may not lose its freshness. In the threnoi Pindar does not relax his tone to tenderness. In place of consolation he unfolds the glories of the world beyond the grave; and cheers the bereaved by the Orphic doctrine that the souls of the pious, freed at last from all taint of guilt, re-appear on earth where they assume the forms of the great. It is all but certain that the poet was an Orphic.

I. vv. 1 6 Lucian Demosth. encom. 19, Plut. de glor. Athen. 4 (in part); vv. 6-12 Clem. Alex. Strom. 5, 731. The poem stood first in the collection of Pindar's hymns, and was sung at a Theban festival. Platarch relates that the youthful poet was rebuked by Korinna for his failure to make use of mytha, which are the embellishment of poetry (cf. Plato Phandon 61 B); whereupon Pindar composed this hymn, which occas oned Korinna's remark 'One must sow with the hand, not with the whole sack ' (The xeigh del oneiper, alla uh όλφ τῷ θυλάκφ). Yet this very hymn, which called forth Korinna's censure, Lucian Ikaromemp. 27 pictures as sung by the Muses, together with the Theogony of Hesiod, at the banquet of the gods; and the poet in his old age (Isthm 7) did not abandon the style of his youth. Cf Hor, 1 12-1. The catalogue of names that are associated with the Borotian cult begins with those whose fame was most ancient, Ismenos was son of Asopos or of Amphion, father of Dirke and brother of Melia. h occurs seven times. The figure of thought (σχήμα διανοιας) entitled άπορία οτ διαπόρησις (dubitatio) is particularly suited to the beginning of a poem, where the poet can best feigh embarrassment in the presence of overabundant material. Cf. Isthm. 7. 1 ff. and Mel. Adesp. 84 (probably by Pind.). dwopla occurs as early as Hymn 1. 19 ff., 2. 29 ff.; cf. Bacch x. 5 ff. So the # oly of Hesiod. Mcklay: daughter of Okeanos, nymph of the spring Mela near the Ismenion at Thebes. To Apollo she bore Ismenios and Tenaros. Cf. Pyth. 11. 4. Since she is a divine personage, her attribute (hardrn) as a woman must be of precious metal; see Fennell on xproadar. 'Auditpitas Ol. 6, 104, where the reference to Jobb on Soph O T. 846 is inapposite. Jebb is there dealing with those compound adjectives in which the second part is equivalent to a separate epithet of the subst. χρυσαλ is not 'golden and plying the distait' In classical poetry only the Olympians Approdite, Athena (χρυσέα θύγατερ Δ. is O. T. 187), and the persontheatrons Hope (Soph), the Muse, and Victory (both in Pind.) are called 'golden'-3. σπαρτών: cf. Inthm. 1. 30. Ιοίαου όμοδαμος έων σπαρτών γένει. 4. σθένος 'Hp.: 'mighty Herakles' as σθένος ήμιωνων Ol. 6. 22, έντεων σθένος Pyth. 5. 34; for the periphrasis containing an adj. cf. κρατησιμαχον σθένος υιών Pyth. 9. 86, Crispi incunda senectus Juv. 4. 81 .- 5. modvyabia: Hes. Theogon. 941 Διώνυσον πολυγηθέα, Pind. Frag. 153 Διόνυσος πολυγαθής. The poets usually use the form Διώνυσος only when it is called for by the metre, Timay: xarpes 'Olimpione τιμάν Ol. 14. 12.—6. The marriage of Kadmos and Harmonia, which Dissen thought was the subject of the hymn, was a favourite theme of the poets. All the gods assembled to do honour to the pair, and Apollo, the Muses, and the Graces played and sang. Cf Pyth 3 90, Theogn. 15, Eur. Phoen. 822. burhoomer: either the dubitative future (Goodwin M. T. 68), or, more probably, subjunctive (287) with short modal vowel -7. The caesura between the arms of the second epitrite and the initial dactyl is not observed; cf Soph. Trach. 821, 831, which are also sambelegi. εξβουλον Θέμιν: Ol. 13, 8, Isthm 8 34, δρθοβουλος Αικείι Prom. 18. oboavlay; also in Soph. El. 1064. Delphie tradition placed her in Delphi. Fennell (on Pyth. 9, 106) notes that Pindar sometimes uses two adjectives without a conjunction when one is a distinctive epithet. - 8. xpuriauriv [muois ('car'). Ol. 1. 41, 8. 51. Note the gender. wayar: the springs of Okeanos (Hes. Theogon. 282, Eur Frag 773 33, Kallim. 5 10) are the sources of the life of things. Okeanos and Tethys had reared Hera (\$\pi\$ 301) -9. Pindar's treatment of the mytha is elastic. Hes Themjon, 904 makes the Morrai the children of Zeus and Themis; and this was the Theban version (Paus. 9-25. 4). Find calls Thems the first (doxaiar) wife of Zeus, Hes. calls her the second (after Metis).-10. The 'shining road' is the nulky way that extends from Okeanos to the zenith Olympos is here the sky (cf. § 42), not the localized mountain as in the Riad On the Δds odds Ol. 2, 70, which Boeckh thought was also the milky way; see Rohde Psyche 505. Ovid Metam. 1, 168 Bays est via sublimus, caelo manifesta sereno... hac ster est superis ad magni tecta. Townstis. The κλίμαξ of v 9 (cf. πίτναντες θοάν κλίμακ' ἐς οὐρανὸν αἰπὸν Frag. 162) recalls Jacob's ladder. κατά · here of ascent.—11. σωτήρος: perhaps a reference to the contest with the Titans in which Themis assisted Zeus Themis Σώτειρα is the πάρεδρος of Zeus in Ol. 8. 21. Her temple at Thebes adjoined that of Zeus.—12. (f Hes. Theorem, 901 δεπερον ήγαγετο (Ζεύς) λιπαρήν Θέμιν, ή τέκεν "θερας, | Εὐνομίην τε Δικήν τε και Εἰρήνην τεθαλυίαν, αἰτ' ἔργ' ώρειουσι καταθνητοϊσι βροτοϊσι, Ol. 13. 6. ἀλαθέας: 'true,' because they follow each other in mevitable sequence.—Metre · daet -epitrite.

II. Stob. Flor. 109. 1. Classed by Bergk as a hymn and referred by Boeckh to the advice given to his son by Amplijaraos on his departure for Thebes. Beeckh thought the fragment might be a skolion and added at the beginning Frag. 180; μη πρός διπαντας δυαρρήξαι του άχρειου (άρχαίου MSS.) λόγον Εσθ' δτε πιστοτάτα συγάς όδυς κέντρον δέ μαχας , δ κρατι στεύων λόγος.-1. φέρεται κ.τ.λ. = τινα μόχθον φέρομεν.-2. έρεω may εχω είπεω, but the present is in place as in Pyth. 4 142, 5, 108, where, as here, the reference is to what follows. -3. Cf. Py/h 3. 82 τὰ (πήματα) μεν ῶν οὐ δ/νανται νήπιοι κοσμω φέρειν, | άλλ' άγαθοι, τὰ καλά τρεψαντες έξω. μέν ών profecto; each worl has its distinctive force; not the composite use ('may rather') See Jebb on Soph El 459. poipar, placed with the second member as usual; cf. Pyth. 11, 64. 5. προστύχη: the generic subjunctive without de (κέ). Pind. does not use tav, hv, at we (Caldersleeve on Ol. 6, 11). The pres, subj. is rare in Pind, in general conditions, the aor subj. or pres. indic. being preferred. oxora oxoros is both mase, and neut in Pind. Sim. has a dausos. The meaning is either that men may not know that the gods are unfavour able or that we may not become χάρματα έχθροῖς Metre: dact epitrite.

III. Stob. Ecl. phys. 2. 1. 8 (cf. Clem. Alex. Strom. 5. 726, F. seb. Praep. En. 13. 688).—1. Ελπεαι · believe, cf. † 297, Nem. 7. 20. σοφίαν · Frag. 209 άτελη σοφίαν καρπον, Επι. Βικελ. 395 το σοφόν δ' οί σοφία. Pindar may have prompted Sophokies O.T. 502 σοφία δ' διν σοφίαν παραμείνετεν α ηρ (Ε. Bruhn ad loc.). ἀτε: instrum dat.; ίσχ. θράσει Ε. ir. Or. 903, ίσχ τοίν σώμασι Χεπ Μεποταδ. 2. 7. 7. 2. ὑπέρ · cf. ὑπεραλλον · matchless · Nem. 3. 33; Thuk 3. 46. 3 ἰσχνομέν προν το ν πολεμίουν τώδε.—3. οὐ γὰρ ἱσθ' δπως - οι σαμών γάρ. Cf. Hdt. 7. 102, Aristoph Pac 102. Cf. ψ 81 χαλεπόν σε θεών... δήνεα είρυσθαι, μαλα περ πολειδριν ἐοί σαν, (α passage which shows the close connection between ερε ω απά ἐρευ·νάω), Solon 17 ἀθανάτων ἀφανήν νόον ἀνθρώποισιν, Ργίλ. 3. 59 χρή τὰ ἐοικοτα παρ δαιμόνων μαστευέμεν θναταίν φρασιν, !

γνόντα τὸ παρ ποδός, οίας είμεν αίσας, Eur. Alk. 799 δυτας δε θνητούς θνητά και φρονείν χρεών, Soph Frag. 531 θνητά φρονείν χρη θνητην φύσιν, | τοῦτο κατειδοτας ώς οἰκ έστιν | πλην Δ ος οὐδείς τῶν μελλόντων | ταμίας δτι χρη τετελέσθαι, Trach. 472, Eur. Frag. 795, "But they know not the thoughts of the Lord" Micah 4. 12. In Frag. 140 Pind, has τι θεός; δ τι τὸ πᾶν. In in, he foreshadows the doctrine of Sokrates in his contest with the naturalistic school (λεπ. Διεπιστήδι 1. 1. 12-15) and the antagonism between the poets and the philosophers. -Contrast Arist, Lth. 10-7. 8 οὐ χρη δε κατά τοὺς παραινοῦντας ἀνθρώπινα φρονείν Δνθρώπον δίντα οὐδε θνητά τὸν θνητον, αλλ' ἐφ' δσον ἐνδέχεται ἀθανατιζείν — Metre: logacedic.

- IV. Dion, Hal, de comp. verb 22: cited as an example of the austere style. Dion, says of the poem that it is nervous, robust, and full of dignity; that the ear perceives, though without pain, a certain roughness; and that there is no theatrical ornament or polished beauty. He finds proofs of the asperity of the style in the collocation of final ν with τ, φ, χ, λ. The poem was probably composed for the Great or City Dionysia at Athens, which were celebrated at the beginning of spring, in Elaphebolion, perhaps on the 10th and 11th of the month. At this festival, besides the dramatic performances, there took place dithyrambic contests bewein ten cyclic choruses of fifty members each. See Haigh Attic Theatre 14. This dithyramb was sung in the agora and not in the sanctuary of Dionysos Eleuthereus to the S.E. of the Akropolis.
- 1. (Ser' èv: 'look with favour upon.' The preposition is added only here and xv. 9. (f. Ol. 14-15 (Θαλια) ιδοίσα τόνδε κώμον. So έφοραω of the gods, as Aisch. Suppl. δ31, and ἐπιβλέπω. ἐν cum accus. (8 times in Pind. chiefly in the Aiolic odes) is a relic of the original stage of the language when this preposition had the functions of Lat. in. It is preserved in Boiot.an, Thessal.an, North-West Greek, Eleian, Arkadian, Kyprian, and perhaps even in Atta έμβραχυ (Wackernagel). The accus, use was abandoned on the rise of έν-5 (cf. ab.s), which, before a vowel, became είν, before a consonant, έν. χορόν: cf. Aristoph. Nubes 564 Ζήνα έν χορόν.
- 2. επί: tmesis with πέμπετε. The έπι of most editors is an over-refinement; see Chandler Greek Accentuation 923. κλυτάν: of the grace that gives victory to song. The analogy of κλεινός (κλ. χαρίτεσσιν 'gracious victories' Isthm. 2. 19, κλ. doctais Pyth. 3. 114) points to the meaning 'renowned' rather than 'loud' (if χάριν = 'song'). See on Sim. κκείν. κλυτός.

of poetry, is used as an epithet of έπέων βοαί, δμνων πτυχαί, dotδα. The charm of the poet's song is from the gods. Frag. xx., cf. Ol 14. 8 οὐδὲ... βεοί Χαριτων άτερ κοιρανεοντι χορους.

4 δμφαλόν, the altar of the Twelve (rods, erected in the market place by Hippias' son Peisistratos (Thik, 6, 54, 7), berved as the centre for calculating distances to the Attic demes (CIA, 1, 522, 2, 1078, Hilt, 2, 7). So Augustus' indiarium aureum was placed in the forum. πολυβατον, because the processions in honour of Dionysos surrounded the alter (O. Muller India list, to ding 18(0 p. 3, Xen, Hipp. 3, 2). Cf. the oracle in Demosth Mead, 531 αιδώ Έρεχθειδησίν . . . μεμνησθαί Βακχοίο, και εθρυχοροίν κατ' άγιιας | Ιστάναι ώραιων Βρομίφ χάριν άμμιγα πάντας, και κνίσαν βωμοΐσι κάρη στεφανοίς πυκάσαντας. Boeckh, followed by Christ, thought that the δμφαλός was the Rotunda (Θολός). Wachsmuth agrees with Wordsworth Athens 102 that the Akropolis is meant.

lepais: all cities are 'sacred' because they are devoted to some one of the gods. lepai of Athens λ 323, Soph. Ams

1221, Timokr. i. 3, Bacch x. 1, Aristoph. &q. 1319.

6. olyverre with accus of the limit of motion, which is very common in Homer, frequent in P, and not rare in tragedy, πανδαίδαλον: a variation on the Hom πολιδαίδ, Pind, is fond of adj. with way . The agora was adorned with the statues of Harmedies and Aristogeiton, of the Heroes who gave their names to the Attic demes (the Eponymoi), etc. After the departure of the Persuus it was ornamented with nearly splended buildings; and Kinon increased L a popularity by embellishing it with trees (Plut Kim. 13). Cf Wachsmith Stadt Athen 1, 170, 532, Harrison Myth. and Mon. 77. εὐκλέ: as Soph. O. T. 161 (άγορας θρονον εικλέα); for -εέα by hyphaeresis, ef. ὑπερδεά P 330 - ἀκλέα ἐκ δ 728 is from dx\lambda\lambda. In Nem. 6, 29 cbx\lambda\lambda is generally read; in Pyth. 12 24 είκλεᾶ. To have one s statue set up in the agora was regarded as the greatest of honours (Demosth, Lept. 485, Lucian Anach 17). Pindar's statue was placed not far from those of the Tyrannicides dyopay: Christ holds that the poem was written before 472 because it was sung in the market-place and not in the Dionysiae theatre, which was not constructed until after this date. There were however in the fifth certury two orchestras one, S.E. of the Akropolis, in the precinct of Dionysos Eleutherens, and constructed probably in the sixth century; the other, of ancient date, in the agora, not far from the sanctuary of the older Dionysos (Lenaios), S. of the Arciopagos. See Dorpfeld-Resch Gr. Theater 10, 366. The latter, which is here referred to, retained its name after public performances had ceased to be

given there At the Spartan festival of the Gymnopaidia the ephebi danced in the market-place (Paus. 3, 11, 9).

- 7-8. λάχετε asyndeton in prayer; cf Sim. xii. 15. The passage is difficult. Boeckh read loδετῶν λ στ τῶν τ' εαρι δρεπτων λοιβῶν, Christ' lοδετῶν λ. στ. τῶν ἐαριδρεπτων λοιβῶν, Christ' lοδετῶν λ. στ. τῶν ἐαριδροπων τε λοιβῶν, Bergk loδετῶν λ. (indicative) στ. τῶν ἐαριδροπων' αμοιβῶν, i.e. 'in τες uited the reof,' accus, in appresition to the preceding sentence. Were it not for ἀσιδῶν (Sauppe) in 10, I should prefer Usener's ἐαριδρόπων ἀσιδῶν (ασιδῶν ΕΕ). Perhaps τ of the MSS. (τε ἀριδρ.) stands for Ε, ex imples of which substitution may be found in Christ Beitrage zum Dial. Pind. 37. If this is correct, we must read ἐπάγησι in l. 17. Dissen took λοιβῶν to refer to honey. Evidence for λοιβή used of flowers is lacking.
- 9. Διόθεν = οἰρανόθεν (Bergk); who am come from Zeus of Nemes, where the poet had been sojourning (Boeckh); Ioris auspaciis (Christ) None of these explanations is satisfactory.
- 11. δεῦτε (Sauppe). the poet addresses the members of the chorus. Cf. Frag. 122. 15. δειπερον (MSS.) is generally referred to a previous appearance of the poet at Athens (perhaps Frag. v). Boeckh: post lovem patrem secundo loco ad Bacchium filium. κισσοδίταν: Dionysos has the epithets κισσοκόμης Hymn 26. 1, κισσοχαίτης Prat 1. 17, κισσοφόροις Ol. 2, 27; Sim. 148. 2 ἀνωλιλίξαν κισσοφόροις έπλ διθυράμβοις (of the chorental). Cf. Eur. Phoin. 651, Ovid Fasts 3. 767 hedera est gratissima Baccho. Paus. 1–31. 6 reports the name Κισσός.
- 12. Βρόμιον: cf. Ol. 2. 25 ἀποθανοίσα βρόμω | . . . Σεμελα. Έριβόαν: so Dionysos is called έριβρομοι Hymn 26. 1, Anakr. 11; Aisch Frag. 355 μειξοβοαν πρέπει | διθύραμβον δμαρτείν | συγκωμον Διον σω. Pind. avoids the name Βάκχοι.
- 13. πατίρων Zeus, as γυναικῶν Semele, the plural of amplification (pluralis maiestatis); cf. Isthm. 8. 38 Διός άδελφεωσιν Poseidon, 5. 43 τοίσιν Achilles, Ol. 7. 10 εκάντεσσιν Diagoras. The 'allusive' plural is very frequent in tragedy: Soph. O. T. 1176 τους τεκόντας πατέρα, 1007 τοῖς φυτευσασιν μητρί as 366 τοις φιλτάτοις μητρί (see Wunder ad loc.), γυναικῶν Eriphyle El. 838. μελπέμεν: the inf. of purpose after a verb of motion where the fut. part. might have been used; the pres. part. in ἀείδων έμολον Ol. 14. 18.
- 14. το after μόν is frequent in Pind. The avoidance of the adversative δέ emphasizes the paternal descent, while the mother is added by way of parallel, not by way of contrast. Εμολον: so Isthm. 5. 21: πνθον ΟΙ. 9. 83, εβαν Νεπ. 4. 74, κατεβαν ΟΙ. 7. 13 (all acrists). None of these verbs proves the actual presence of the poet.

- 18. 'The visible tokens of his rites do not escape his tice.' The return of spring indicates to the god that his festival is at hand. The text is Usener's: Heyne and Boeckh have έν 'Αργεία Νεμέα μαντίν, the 'priest' being the custodian of the sacred tree at Nemca, whence came the palm (φανικος έρνος so Boeckh in 16), a branch of which the victor carried in his hand. Unger has shown that the distinction between the winter and the summer Nemca does not hold before Hadrian. Since in Pindar's time they occurred in June, Boeckh's interpretation falls to the ground. Bergk's εναργέ άνέμων μαντής' is without point.
- 16. φοινικοεάνων: Pyth. 4. 64 φοινικανθέμου ήρος. θαλάμου: Cf. Aristeid. 1. 39 of Korinth: θάλαμον Ωρών, ψ παντα τόν χρόνον έγκαθηνται καὶ δθεν προέρχονται άνοιγνόσαι τας πιλας, είτε Διός σύ γε βοιλει καλείν είτε Ποσειδώνος, Lucr. 1. 10 simul ar species patefacta est verna diei | et reserata viget genitabilis aura Favoni; Aristoph. Nubes 311 ήρι τ' έπερχομένψ Βρομία χάρις, είκελάδων τε χορών έρεθισματα, | καὶ Μούσα βαρυβρομος αλλών.
- 17. ἐπάγησιν Usener. The reading ἐπαΐωσιν is not well supported by Alk xxviii. ὁπότε with the generic subjunctive elsewhere in Pindar takes ἄν.
- 18. βάλλιται: the schema Pindaricum or Boeotium, in which a sing, verb is used with a plur, subject not neuter in gender. In his discussion of this syntactical figure Haydon, A. J. P. 11. 186, suggests that lwv φοβαι ροδα τε is an amplification of fa, poda plyroral easing the construction. The same scholar rejects àxel in l. 20 for axelte, which he declares is not an unnatural shift Hermann's dyeiras finds a defender in Jebb (on Soph. O. K. 1500), The other actual or poss.ble cases of the figure in Pindar are Ol. 11. 6, Pyth. 4. 57, 10. 71, Frag 78, 239, 246. Gildersleeve remarks that the singular is the general, the plural the particular. See also Wilpert de schemate Pindarico et Alemanico, Starkie on Aristoph. Verpae 1301. βάλλεται suggests the φιλλοβολία. See on Stes. The dithyrambic festival was a species of carrival. rore: the repetition (cf. 20, 21) suits the ethos of the dithyramb. Eur. did repetition to death.
- 19. φόβαι: this use of φόβη, κόμη of the leafage of trees, is so frequent that the personification is almost extinct; cf. ξ 328, ψ 195, Soph. Antig. 419, Eur. Ion 120. The use in connection with plants and flowers is however infrequent and, as a rule, late; dυθρύσκου φόβη Kratinos 98, cf. Theokr. 4. 57, 6. 16. φόδα: at the Dionysia the Athenians generally crowned their hair with the rose, which was sacred to Dionysos.

A victorious dithyrambic chorus was crowned with roses · Sim, 148, 3.

- 20. δμφαί: usually of the voice of a god or an oracle. Enr. Med. 174 μύθων τ' αὐδαθέντων δμφάν of the chorus. σύν is used of musical accompaniment when the notes of the instrument are regarded as an addition to the words of the song. Cf. σθν καλάμοιο βοά Nem. 5. 38; Sim. xvi. note. บัสด์ of instrumental accompaniment in general; see on Anakr. x.; is in place when the melody is the framework of the poem: Sim. 148. 8 er abhois. abhois: the mythical Arion, as a member of the kitharoedic school of Terpander, is supposed to have used the kithars in accompanying his dithyrambs. That the finte was used follows from Sun. 148, 8, Aristoph. Nubes 313. The movements of a large chorus could be better controlled by the flute than by the kithara. In and after Pindar's time both the kithara and the flute were used. Cf. Graf de Graecorum veterum re musica, chap. 2.
- 21. This mention of Semele does not fulfil the promise of 13; hence the poem continued with the praise of Dionysos, the story of his birth, etc. Metre: paconic-logacedic as Ol. 10, Pyth. 5. Schmat Eurhythmie 428 regards the metre as logacedic throughout. The fragment belongs to the ἀπολελυμένα μέλη, that is, it is not divided into strophes.
- V. Scholl Aristoph Acharn. 637, Nuhes 299, Aristeid. 3. 341; [Aischin.] epist. 4. 474, etc., and referred to by numerous later writers. In Aristoph. Eq. 1329 Aristophanes imitates v. 1: & ται λιπ. και lost, και άριζήλωτοι 'Αθήναι. In return for the single expression Exlador Epitopa the Athenians, according to Isokr. de antid 166 made Pind. proxenos and gave him 10,000 drachmas. Later writers however report that Pindar's fellow-citizens, who had stood on the side of the Persians, were not disposed to brook this laudation of Athens, and mulated the poet 1000 drachmas; whereupon the Athenians gave the poet a douceur of ten times this amount. [Aischin] l.l. reports that the amount of the fine was repaid to the poet twice over, and that the Athenians hono red him with a bronze statue. Laudation of Athens in Pyth. L. 76, 7. 1 κάλλιστον αl μεγαλοπόλιες 'Αθάναι . . . έπεί τίνα πάτραν, τενα Γοίκον αίνέων δυυμάξομαι έπιφανέστερου Ελλάδι πυθέσθαι, Frag. 77 δθι παίδες 'Αθαναίων εβάλοντο φαεννάν | κρηπίδ' έλειθεριας Dissen thought this fragment was from the same poem as iv. The lines form the exordium \lambda imapal: of Athena, Nem. 4, 18, Isthm. 2, 20, Solon 43, Eur. Alk, 452, Troad. 801, I. T. 1130, Aristoph. Nubes 300. Cf. Achara. 636

πρότερον δ' ύμας άπο των πόλεων οι πρέσβεις έξαπατώντες | πρώτον μέν Ισστεφάνους έκαλουν* . . . εί δέ τις ύμας ύποθωπεύσας λιπαράς καλέσειεν 'Αθήνας, | ηθρετο πάν αν διά τας λιπαράς, άφυων τιμήν περιάψας. λιπαρος was a favourite epithet of places with Pind (Thebes, Orchomenos, Marathon, Naxos, Smyrna, Egypt) As applied to Athens, the reference is not to the olives of Attion, but to the external splendour of the city, its temples and monuments. Cf. Schmidt Synonymik, 4, 679. For the separation of the adj. from the substantive cf. Ot. 7. 13, 14. 22, Nem. 9. 48. Such adj. are often proleptic. Here the distance is bridged by sherel, which shows the normal position. locrédavoi : cf. iv. 19. Temples and private houses were decked with violets at the Great Dionysia, dolbinot: elsewhere in Pindar applied to one other place (Delphi): γαι δμφαλόν παρ' άσιδιμον Pyth. 8. 59.— 2. KARIVAL: of Athens Soph. Asas 861 The tragic poets call Athens εὐδαίμονες, θεόδμητοι, τιμιωτάτη πόλις etc. - Metre: logacedic (dact.-epitrite: Rossbach).

VL vv. 1-4 Philo de corr. mundi 23, vv. 5-10 Strabo 10. 485. The schol on Isthm. I reports that the poem is a prosodiac paian composed for the Keians and infers that it was partially completed when the poet was engaged to write Isthm. I for his townsman Herodotos; cf. v. 3 μή μοι κραναὰ νεμεσάσαι | Δάλος, έν ὰ κέχυμαι 'may rocky Delos, in whose service my soul has been poured forth, not be wroth with me.' Because of Isthm. 1. 7 (Φοιβον χορενων έν Κέω) Dissen has argued with much probability that the poem on Apollo and Delos, which was set aside for the Isthmian ode, referred to a Delos or to a temple of Apollo in Keos; and Boeckh maintained that if this fragment was designed for the island of Delos it is not the poem referred to in Isthm. 1 3. Perhaps four verses have disappeared at the end of the strophe, and

two at the beginning of the antistrophe.

1. θεοδμάτα: so Δάλου θεοδμάται Ol. 6. 59. The feminine is more poetical than the masculine. Θεοδμάτοι, αθάνατοι (except in Frag. 10) and iπποσόσι have the fem. form in Pindar only with proper names. Of the 9 other compound adj. of three endings, 4 occur where there is no metrical compulsion.—2. έρνος: of an island, of βλάστε νασοι Ol. 7. 69.—3. ἀχίνητον: either (1) 'unmoved,' in contrast to the tradition (found first in Pindar) that it floated about previous to the visit of Leto. πέραι may support this view. The island of Aiolos and the Strophades, were πλωταί κήσοι. Or (2) 'unshaken by earthquake'. Cf. Seneca Quaest. Nat. 6. 26 hanc (Delum) philosophi quoque credula natio divernit non moveri auctore Pindaro. (2) is out of the question if the

poem was written after the famous earthquake, concerning which we have the apparently contradictory statements of Herodotos and Thukydides Hdt. 6, 98 says that the earthquake occurred in 490 after the departure of the Persians, that it was the first that took place in the island, and that a shock did not recur during his lifetime. The oracle kurhow και Δήλον άκινητόν περ έουσαν may not have been inserted by Hdt., but it apparently refers to a former floating condition of the island. Thuk. 2, 8 reports that the earthquake occurred shortly before the Peloponnesian war and that prior to this Delos had never been shaken in the memory of the Greeks. Kirchhoff supposes, not very probably, that there were two earthquakes and Hdt, did not know of the one reported by Thuk Marchant thinks that Thuk, was ignorant of the passage in Hdt. or ignored it. It is possible that the shock happened some time between the two wars, and in order to connect so startling a phenomenon with the subject of their histories, Hdt. antedated while Thuk, postdated it. So Stein, and Wecklein Trad. d. Perserkriege 16. Abbott thinks that there were different traditions current among the European and the Asiatic Greeks, each derived from 'supposed evidence' from Delos. We conclude that, even if decours means 'unshaken,' the tradition is too uncertain to enable us to date this fragment and a fortiors Inthim. 1. which has been referred to a period shortly before the battle of Tanagra (458). Muller Domans 1, 332 dated the poem before 490.—4. Aakov: the addition of rykepart, dorp. (cf. Ol 2. 55 dorno datalos, Aratos Phain 94) shows that the poet is playing on a supposed connection with δηλοι and is not emphasizing the fact that the island was the place of Apollo's epiphany (Preller). είδειελος (=εδδηλος Pa. Skylax 258) in Homer is used of islands in general (v 234) and of Ithake in particular. Cf. Makes the 'white' island, 'Apytrodosat (apyerros, nitenter Cycladas, fulgentes Cycladas, Albion.' Since onlains a Panhellenic n (see on Alk. λάλοι is probably a different word, the etymology of which is unknown. Cf. Audioberos, Audiobupos, but Acabados *Conspicuous the name of a Delian doldakor in Sim. 130 is wrong; for daelor diadylor Hesych, read dealor. On the poets as etymologists see Grafenhan Gesch. d. Klass. Phd. 1. 154, and on the dialect of the gods 1, 172. Examples of this dialect: A 403, B 814, Z 291, T 74, x 305, Pind Frag. 96 & μακαρ (Pan), όντε μεγάλας θεού κύνα παντοδαπόν καλέσισιν 'Ohumor, Plato Phandros 252 B. The divine name is the older name. Delos was also called Asteria, (cf. 17). dorpov). Ortygia, Kynthos, Pelasgia, Chlamydia, Anaphe. 17 Alpayrov.

cf. τηλεφάνής Frag. 129. 7. πρόφαντον 'conspicuous Ol. 1. 117, but προφάτον 8. 16 (v.l. φαντον). So in 9. 65 for υπέρφάτον some Mas. have -φαντον. άστρον· a reference to the old name of the island. Cf Kallin, 4, 34 ff, ral ras (rngois) μέν κατά βυσσόν, ζν' ήπείροιο λαθωνται, Ιπρυμνόθεν έρριζωσε' σέ (Delos) δ' οὐκ ἔθλιψεν ἀνάγκη, | άλλ' άφετος πελάγεσσιν ἐπεπλεες: οξνομα δ' ήν σοι | 'Αστερίη το παλαιον, επεί βαθύν ήλαο ταφιρον | ούρανοθεν φεύγουσα Διός γάμον άστερι ίση. Ι τοφρά μέν ούπω σοι χρυσέη ἐπεμίσγετο Λητώ, Ιτοφρα δ' ἐτ' ᾿Αστεριη συ καὶ οιδέ πω έλλεο Δηλοι. Asteria is also called Leto's sister Cf. Apollod. 1 4. 1, Anth. Lat. 1. 707, Akrokorinthos is dστρον Έλλάδος Anth. Pal. 7. 297, Kolophon is τρυφέρης άστρου Ίηονιης epigt. adesp. 487 - 6. το πάροιθε: so σ 275, το πρω Ε 54, το παρος K 309. See Kuhner-Gerth § 410. 5, n. 15. copnra: cf. Eur. Hek. 29. коратесты . . . фінають . Руга. 4. 195 кідатыч ρ.πάς ἀνέμων τε, cf. 9 48, Nem. 3. 59, Soph. Antig. 137.-ές εύνην ... Αητώ ... έγείνατο, Ημπη 1. 62 Απτοί, κυδιστη θύγατερ μεγάλου Κοίοιο, Kallim. 4. 150 Κοιηδ, Apoll. Rhod. 2. 710 Αητώ Κοιογένεια. όπότε is often preferred to ότε in Pindar and with the indicative = the more exact heira 'what time'; cf. Bacch. vi. 7. 60000' almost = µairoµéra; cf Aisch Septem 967 μαινεται γδοισι φρήν, Suppl 562 μαινομένα πόνοις . . . $\delta\delta\nu$ aus $\tau\epsilon$. . . $\theta\nu$ as. —7. Then in truth from foundations deep set in the earth there shot up four pillars erect, with bases of adamant, and supported the rock of Delos by their capitals'. -9. πέτραν: cf. κραναή of Delos, Hymn 1 16, Lithm. 1. 3, Orph Argon. 1357 Bursian Geogr. von Griecheid. 2. 452.—10. ἐπόψατο: 'hved to see'; cf. Hdt. 6. 52 επιδόντα δέ τον 'Αριστόδημον τα τέκνα νούσω τελευταν, Eur Med. 1025, κάπιδεω ε'δαιμονας of her children, Horodas 5, 70. έφοράω 18 often used when the spectator rejoices in what he sees, but also when he is forced to behold what he would avoid. yevvav: more commonly yover as Eur. H. F. 689 Agrads εύπαιδα γόνον. - Metre: dact, epitrite.

VII. Schol. Aristoph. Eq. 1263. Aristoph, applies to the Knights what is here said of Artemis. τί.. καταπ. ή θοᾶν Ισπων έλατῆρας ἀειδειν;—1. Cf. II. I 97 ἐν σοὶ μὲν λήξω, σέα δ' ἀρξομαι, Hymn 21. 4 πρῶτόν τε καὶ ὅστατον αἰεν ἀειδει, Hes. Theogon. 48 ἀρχόμεναὶ θ' ἱμνεῦσι θεαὶ λήγοισὶ τ' ἀοιδῆς, Dion. Chalk 6 τὶ καλλιον ἀρχομενοισιν | ή καταπανομένοις ή τὸ ποθεινότατον;—2. Paus. 2. 30. 3 reports that Pindar wrote a song to Artemis who was worshipped as Aphaia in Aigina. Artemis Aphaia was identified by the ancients with Britomartis-Diktynna. Δλάτειραν: cf. Ol. 3. 26 Λατοῦς ἐντοσδα θυγατηρ. Artemis bore the name Εύρμπα.—Metre: dact.-epitrite.

The use of epitrites in the passage from Aristoph, recalls the ancient name hippins pes, which is derived from the νόμος Ιππειος, the 'atrain of Kastor.'

VIII. Aristeid 2, 510. The poet himself took part in this prosodion. -1. ve: Pind. here declines to admit the poetical hyperbaton of the pronoun in this formula of supplication (Soph. Truch. 436, Phil. 468, Eur. Phoin. 1665, Happol. 607); ef x. 7 8. Morouga with defai as in Alk xxxiv Sefat, like yaipe vi. 1, is probably a rox solennis in prosodia. Xapireres, the Graces and Aphrodite in counection with Delphi Pyth. 6. 1-3; cf. Mel. Adesp. 88 'Appoδίτης άλοκα τέμνων και Χαρίτων άναμεστος. Apollo and Aphrodite are associated in Pyth. 2. 16, 9. 10. Te wal here connect complementary similars. $\sigma \dot{v}v \cdot \text{placed with the second word}$ as often in Pind (Pyth. 8, 99, Nem. 10, 38). The sing, precedes the pl. in Ol 10 58 where the σύν is used with the first word. -4. θρόνψ (Schneidewin, χώρφ Boeckh, χόρφ Bergk). Cf. Plato Laur 4. 719 C ποιητής όποταν εν τῷ τριποδι τής Μουσης καθιζηται. Paus. (10, 24 5) saw in Delphi an iron chair in which the poet often sat when he was singing of Apollo, - προφάταν: cf. Frag. 150 μαντεύευ Μοίσα, προφατε σω δ' έγώ, Bacch. iv 3 Μουσάν θείος προφάτας, Theokr. 16. 29 Movσάων ὑποφητας, Plato Phaulr. 202 D the birds are of των Μουσών προφήται, epigr 6 Πινδαρος εύφωνων Πιεριδων προπολος. The poet's relation to the Muses is comparable to that of Apollo to Zeus (Διδς προφήτας). Himerios Or. 14, 6, p. 614 calls orators Ερμού και Μουσών προφήτας - Metre . logacedic.

DK. Athen 1, 2, 8 A. (vv 1 2 Eust. Od. 1822, 5, 2 5 tnl. 1569 44) Addressed to Hieron in honour of a Pythian victory. Frag. 105 is part of the same poem, which was written after 476. In like manner Kritias Frag. I awards the palm of excellence to different localities; of the oracle in Schol, on Theokr 14. 49 yains μέν πασης το Πελασγικόν Αργος άμεινον, | Ιπποι Θρηίκιαι, Λακεδαιμόνιαι δέ γυναίκες, Athen 7. 278 R έππου Θεσσαλικήν Λακεδαιμονιην τε γυναϊκα, | Δυδρας δ' ολ πίνουσιν εδωρ καλής 'Αρεθούσης, Hor. Sat. 2, 4 33. -1. Lakoman huntingdogs . Soph. And 8 (see Jelly, Plato Parmen 128c, Pollux 5. 38, Verg. Georg. 3. 405, Hor. Epod. 6. 5. They were half fox (ef adapteros rai ropos of Aarweiros Arist. Hist An. 8 28), small in size and remarkable for the keenness of their scent, their avona and their p. Nowara. The females were more intelingent than the males. Cf. Mid. Night's Dream 4, 1 (Theseus log) "My hounds are bred out of the Spartan kind, | So flew d, so sanded, and their heads are hung | With ears that sweep away the morning dew; Crook knee'd, and dew lapped like Thessalian bulls: | Slow in pursuit, but matched in mouth

like bells, Each under each. A cry more tuneable! Was never holla'd to, nor cheer'd with horn. In Crete, in Sparta, nor in Thessaly " Molossian and Cretan dogs were also famous. -2. έπί: of purpose, - έπι θηρευσει, 'with a view to hunting,' as \$\pi' \(\xi\xi\xi\yi\yi\yi\yi\) Helt. 7. 156 'for exportation'; not 'against' (κύνας ... σείτη έπ' άγροτέρφ συί Α 293). τρέφειν · infin, for imper., which construction reappears with v. 5,-8. She goats from Skyros: Athen, 12, 540 p, Achan H. A. 3. 33, Anth Pal. 9, 219, Zenob. 2, 18. Alkaios (110) preceded Pind, in praising them. 5. σπλα: 'Attic' correption as in Nem. 1. 51 etc., on horarai Isthm. 8, 20. Argive shields (Argolici clipei, Verg. Aen. 3. 637) were circular (cf. doxida Tarrose long I 347 h as may be seen by the representation on the Arginetan marbles. Paus. 2, 25, 7 says that shields were first used by Proitos and Akrisios of Argos. Aisch Sept. 90 has λεύκασπις λαός of the Argives, Eur. Phoin. 1099 λεύκασπιν 'Apyelur στρατόν The Argives were also famous as λινοθώρηκει. ἄρμα · asyndeton in a catalogue. Theban chariots: Istum. 8, 22, Frag. 195, 323, Soph. Antig. 149, 845, Eur. H. F. 467, Kritias 1. 10 θηβη δ' άρματοεντα διφρον συνεπήξατο πρώτη. The first victor with the car at Olympia (680) was Pagondas of Thebes, and Iolaos, the Boiotian, half brother of Herakles, is said to have invented it (Frag. 114) The Boiotians originally came from Thessaly, and the Thessalians were also charioteers (Θετταλέ ποικιλόδιφρε Pollux 7. 112). Boiot.ans as equestrians see also A 391, Hes. Shield 24, Ol. 6. 85. άλλ' with the infin - imper, as with the imper. Ol. 1, 17, 6, 22. Ayλαοκάρπου (cf. Strabo 6, 273): the Greek cannot resist the temptation to use a descriptive epithet even when it is not appropriate to the situation 6. oxnua: a mule-car, as \$\chi_{\chi}\$ os Ol. 4. 13 (to Psaumis of Kamarina), 6. 24 (to Agesias of Syracuse), as dwhva 5. 3 (to Psaumis). Cf. Kritias 1. 3 δχος Σικελός, κάλλει δαπάνη τε κράτιστος, Sim. in. The Thessalians also were partial to the use of mulcs.— Metre: logacedic.

X. Dion. Hal de admir vi dic. Demosth. 7; cf. Plut. de facie in orb. lun. 19. vv. 19 Philo de provid. 2. 96, from a free or incorrect Armenian version. Dion has been commenting on the overwrought, plethoric character of Plato's style as exemplified in the discussion of Eros in Phaidros 237 A, 238 c, p, 246 E, and proceeds to state as his opinion that such a style of composition needs only rhythmical arrangement and musical accompaniment to become a dithyramb or a hyporcheme; and compares it with this passage from Pindar. Since the subject matter excludes the dithyramb, the poem is to be regarded as a hyporcheme. A poem

on an eclipse naturally falls under a class of melic sacred to Apollo. There is however no need to identify the god of light (Aúreiot) with the Sun, though the Boiotian Apollo Ismenios and Galaxios was so identified (Proklos). It is to be noted that the poem, though sacred to the god of joy, is full of the gloom of presaged disaster. Perhaps Apollo, as abelianous, was, as in the paran, invoked in the last part of the fragment to avert the evils here foreshadowed. The parodos of Soph. O. T. (151 ff.) with its catalogue of evils attendant on the plague recalls this fragment. Frag. xxi.

also refers to an eclipse.

The date of the poem is not certain. The eclipse which is reported to have occurred when Aerxes was at Sardis (Hdt, 7. 37) has been confused with that of Feb. 17, 478, according to Stein, who follows Zech. That of Oct. 2, 480, which occurred when Kleombrotos was at the Isthmos (Hdt. 9 10), would not harmonize with the period of peace indicated by 1. 10 (Zech records no eclipse of this date). It was formerly generally assumed on the authority of Ideler that the fragment refers to the celipse of April 30, 463, when at 2 P M. eleven digits of the sun were obscured to spectators at Thebes. Because of the mention of snow and frost, Hoffman (Jahresber. iber das Gymnas, in Triest 1889 p. 43 49) decides in favour of the (nearly total) eclipse of 478. If the poem had been written in 463, Pindar would in all probability have made a definite reference to the collipse of 478. Echpses are mentioned v 357, Archil. 74, M.mn 20, Stesich. 73, Kydias 2. Thales is reported to have predicted that of 610 or 585 (Hdt. 1. 74). An eclipse of the sun boded disaster to the Greeks, whereas an eclapse of the moon was an evil omen to the Persians (Hdt. 7, 37, Quint. Curt. 4, 10, 1). With this fragment of. Archil. 74 χρημάτων δελπτον οιδεν έστιν οιδ' απώμοτον, ούδὲ θαυμάσιον, έπειδή Ζεύς . . . Ι έκ μεσημβρίης Εθηκε νύκτ' άποκρ. ψας φάος ήλιου λάμποντος λυγρον δ' ήλθ' έπ' άνθρωπους δέος. Εκ δέ του και πιστά παντα κάπιελπτα γίγνεται άνδράσιν μηδείτ Εθ' ύμων είσορων θαυμαζότω, | μηδ' όταν δελφίσι θήρες άνταμείψωνται νομόν | ενάλιον καί σφιν θαλασσης ήχεεντα κι ματα | φιλτερ ήπείρου γένηται κ.τ.λ. A μαντεία in Demosth. 1072 prescribes sacrifices to various gods in case of an eclipse.

1. 'Aκτις 'Aκλίου: the choruses of Attic tragedy borrow the phrase from Doric lyric. (I Soph, Antig 100 detts 'Aκλίου, το καλλιστον έπταπιλφ φανέν | Θήβα τῶν προτέρων φάοι, 1. ir. Med. 1251 παμφαής | ά 'Ακλίου. In dialogue parts: Eur. Nag pl. 650 å, ήλιου, κανων σαφής. πολύσκονε: "the searching eye of heaven" Shakesp. Aich. is. πολοσκονος is not contrasted with πάνσκονος, though Helios sees and hears every

thing (F 277). Autora is wolverpoints parter opparary: 6 his is the child of dwr. Pin I, is specially fond of drawing his figures from the sphere of family relationship Ol. S. 1 maren . . . άεθλων, 'Ολιμπία, 13. 10 Υβριν, Κυρου ματέρα, Nem 5. 6 τέρειναν ματέρ' οινάνθας δπώραν (πατηρ Ol. 7-70, παις 2, 32, 11, 3, Nem. 9. 52, θυγάτης Pyth. 5. 28, Nem. 4. 3). On the relation between light and sight, of Plato Rep. 507 E of amand aga ίδεα, ή του όραν αίσθησις και ή του όρασθαι δυναμις, τών άλλων ξείε ξεων τιμιωτέρω ζυγώ έζυγησαν, είπερ μη άτιμον το φώς . . . Τινα οθν έχεις αιτιάσασθαι τών έν οίρανω θεών τούτου κυριον, οδ ημικ το φώς δύεν τε ποιεί οράν ότι κάλλιστα καί τα ορώμενα άρασθαι: "Όνπερ και συ, έφη, και οι άλλοι" τον ήλιον γαρ δηλον ότι έρωτας . 'Αρ' οξν ου και ο ήλιος δψις μέν οἰκ έστιν, αίτιος δ' ών αλτής δράται υπ' αύτης ταυτης; Instead of μάτερ, μέτρα was formerly read because of Philostr Ep. 53 κατά Πινδαρον τό την άκτίνα την άπο σου πηδωσαν είναι των έμων όφθαλμών μέτρα, where, however, the MSS. have paripa Boeckh had that their bears μετρ' διματών, taking θέαι as 'eye-sight' and διιμ. = θεαματών (cf Soph El 903, Plato Phaidr. 253 E): com mensura rerum adv ectabilium. uétra is not proved by Eur Suppl. 650 ά, ήλων, κανών σαφής, which may indicate similarity of appearance ("long levelled rule of streaming light" in Milton), not of office -2. αστρον . . κλεπτόμενον is used absolutely, almost - a gen. of cause. Some take dorpov in apposition to derig 'Arllow, dorpow in the sing - dorpo, a great star So of the sun, Ol. 1. 6; of Sirius, Alk. xix.; of the moon, Aisch. Septem 390 (πρέσβιστον άστρων). Cf Max. Tyr. Oc 40 p. 265 έν ημέρα ήλιος κρατεί, το άριστον και άκμαιοτατον των έν οίρανώ σωματών. Schol. Arat. Phase 11 λέγεται δέ και ο ήλιος άστρον ίδιως, παρά δε Πινδάριφ " άστρον ύπερτατον." 3 ίθηκας - έποιηous: the factitive use is very common in Pind. (Ol. 2, 17, 7. 6). -4. mravóv: Hermann moravóv, Dissen moravav. Elsewhere in Pind. worands forms the fem. Nem. 7 22 worand maxard of poetry, 'power of making winged,' and we should expect wraváv here. The poet has however his i liosyncrasies, and φοινίος, μοιρίδιος, δίνατ ες, γλοκερώτερος are used by him as fem. forms; cf. Soph O K 1460 πτερωτός βροντή other examples from tragedy in Jebb on O. K. 751). Pind. may be following epic models. **** ****** is 'aspiring atrength' rather than 'fleeting strength' as in mryval exmises, wrovel λόγοι. σοφίας is to be taken generally and not with reference to forecasting eclipses. οδόν. of aλaθειας οδ. Pyth. 3. 163, 13ριος οδ. Ol. 7. 90, "the way of truth," Psalms 119, 30 Acn. Anab. 1 2. 21 has odos άμηχανος εισελθείν 6. άτραπόν acons, after έσσ, as κέλευθα ήλθομεν ι 261, ίέναι όδον δ 483 6. έλαύνεις . cf. Nem. 3. 74 έλα δε καὶ τέσσαρας άρετας ο μακρός

The accus. is the cognate accus, of the course (Aristoph. Nuber 29 ελαυνεις δρόμους). If the verb meant 'harass' we should have the instr. dat. vewrepov. in the simister sense; cf. Pyth. 4. 155 ий те чефтеров её а тый аваступ каков, Soph. Phil. 1230 véor mer ouder So allos, alloios, étepos are used euphemistically.—7. **Laθóas** (hrist, 'exceeding swift' (a new word); ζαθέας Schneidewin, τε θοας Bergk.—10. In the list of calamities the omission of earthquake is noteworthy especially if the poem was written after the shock at Delos (cf on Frag vi.). Bergk arranges v. 10 ff. in a more logical order, which is however not necessarily the poetical order: τινός, ή στάσω οιλ. ή παγετόν καρπο. φθισιν ή νιφ. σθ. ύπερ. , ή ποντου κ. άνα πέδον | χθονός. His objection to παγ. χθονός 18 not well taken. -11. σθένος: so tδατος σθ. Ol. 9. 51, σθ. πλούτου Isthm. 3. 2.—13. πόντου: cf. Hdt. 1. 184 εώθεε δ rorande and to redion wan medanifeer. In the case of an inundation, Topros, the deep sea, is emptied of its waters, while relayos, the broad sea, extends the expanse of its waters over the land -10 Cf Ol 9. 49 λέγοντι μάν χθονα μέν κατακλύσαι μέλαιναν Εδατος σθένος, Mel. Adesp. 84 (probably by Pind.) on the beginnings of the human race. This passage recalls the tradition of the flood in Deukalion's time -17. For the thought of. Thuk. 7. 75. 6 & loopopla Tar Kaker, Excord τινα δμως τό μετά πολλων κοι φισιν, Eur. Phoin 894 els γαρ ων πολλών μέτα | το μέλλον, εί χρή, πεισομαι, Cic. ad Fam. 6. 2. 2 minera est illa quidem consolatio . . . milit esse praeripue cuiquam dolendum in eo, quod accidat universis, Pliny E. 6 20 17 (on the eruption of Vesuvius) possem gloriars non gemilian mili, non vocem purum fortem in tantis periculis exculisse, non me cum omnibus, omnia mecum perire misero. mayno tamen mortalitatis solario credidissem .- Metre : hyporchematic dactylo-trochaics. Note the frequent dactyls. The fragment is an anokekumérov mékos. Blass Jahrb. 1869, p. 387. attempts to find a strophe and antistrophe of eight lines each. Two verses are, he thinks, lost before πολέμου.... The last verse he regards as the beginning of the epode, whereas it is well adapted to the close. The arrangement of the cola varies somewhat in the different editions.

XI. Schr. epist. 1. 7. Cf. Pyth. 10 10 γλυκό δ' ἀνθρώπων τέλος άρχά τε δαίμονος δρυύντος α'ξεται, 1. 33 ff., Diagorus i.
2 έν as iv. 1.—Metre . logacedic.

XII. Stob. Flor. 58. 9; vv. 1-2 Polyb. 4. 31 Polyb., no friend to the Athenian empire, says οι δε γαρ θηβαίους έπαινοι μεν κατά τά Μηδικά, διοτι τών επέρ της Έλλαδος άποσταντες κινδινών τα Περσών είλοντο διά τον φόρου, οι δε Πινδαρον τον σεναποφηνάμενου αίτοις άγειν την ήσιχίαν διά τώνδε τών ποιημάτων This hypot-

cheme was written before the battle of Plataia when the Thebans were divided in their sympathies. The poet seems to counsel a policy of neutrality when the necessity of action was immediate. Elsewhere Pind. shows his love of tranquillity, Pyth 8. 1, 11. 55 etc.—1. τις. in exhortations often — πάντει. εὐδία: of the calm that follows victory in Ul. 1. 98, εἰδιαν ἐκ χειμῶνοι Isthm. 7. 38. Contrast πόλεως χειμαζομένης Aristoph. Ranae 361.—2. 'Ασυχίας: cf. Pyth. 8. 1 φιλόφρον 'Ασ., Δικαι | ῷ μεγιστόπολι θύγατερ, Ul. 4. 18 'Ασ. φιλόπολιν, Aristoph. Aves 1321 τό τε τῶς ἀγανόφρονος 'Ησυχίας | εὐαμερον προσωπον.—6. ἐχθ. κουροτρ: cf γλυκεία γπροτρόφοι χχιχ. Ithake is ἀγαθὴ κουροτροφοι 27.—Metre: logaoedic.

XIII. Stob. Flor. 50. 3 (cf. Schol. A 227, Eust. 841, 32). Often quoted as a proverb; γλυκός άπείρω πόλεμος. Cf. Thuk. 2. 8. 1 νεότης . . . ὑπὰ ἀπειριας ήπτετο τοῦ πολέμου.—Metra : cretics and logacedics.

XIV. Diou. Hal. de admir. vi dic. Demosth. 26. In return for the poet's laudation of his ancestor "The great Emathian conqueror bil spare | The house of Pindarus when temple and tow'r Went to the ground." Over the house of the poet, Alexander read Πινδάρου του μοισοποιού την στέγην μη kalete. Pind. rings the changes on the sentiment here expressed: Ol. 4. 10 τονδε κώμον, | χρονιωτατον φάος | . . . άρεταν. 10. 91 όταν καλά έρξαις ἀοιδᾶς άτερ | . . . είς 'Αίδα σταθμόν | άνηρ Ικηται κ.τ.λ., 11. 4 ff., Pyth. 3. 114 à δ' dperà κλειναίτ doiδais | χρονία τελέθει, 1. 93, 9-92, Nem. 6. 29, 4. 6 ρημα δ' έργμάτων χρονιώτερον βιοτεύει, 7. 13, 9. 6, Isthm. 3 7, 8. 65, Bacch. L 94 πράξαντι δ' εδ ού φέρει κόσμον σιωπά, 9, 82 το γέ τοι καλόν έργον | γνησίων θμνων τιχόν | ίψοθ παρά δαιμοσι κείται. Hor. 4, 9, 26 omnes intacrimalates | urgentur ignotique touga | nocte, carent quia vate sacro | paullum sepultae distat mertiae | celata virtus, Pope. "Vain was the chief's, the sage's pride, They had no poet and they died."-3. worthous: cum dat, on the analogy of verbs of approach (πελάζω, ἀντάω). So with ψαύω Pyth. 9. 120, θιγγάνω 4. 296, ἄπτω Isthm. 4. 12. All of these verbs also take the genitive in Pind. 4. ofiva: added by Radermacher Metre: dact.-epitrite.

XV. Athen 13. 601 b. Just before, Athen, says Πίνδαρος δ' οὐ μετρίως ὢν έρωτικός φησιν (Frag. 127: Είη καὶ ἐρῶν καὶ ἔρωτι χαρίζεσθαι κατὰ καιρον' | μὴ πρεσβυτέραν ἀριθμοῦ διωκε, θιμέ, πραξιν) Theoxenos was the 'beloved' of Pindar, the beautiful youth in whose lap the poet is said to have died at Argos. Since this poem was written in Pindar's old age (cf. Ibyk. ii.), the passion to which he here gives expression has no other object than to set Theoxenos' beauty

in stronger relief. Cf. Welcker Kl. Schr. 1. 234. There is no evidence that Theoxenos had been victorious in the Theban Herakleia (Dissen). Bergk Gr. Litt -Gesch. 2 168 thought the fragment was an enkomion similar to the enkomia of Ibykos.

1. xpffv k.t.h.: oportebat quidem dum opportunum erat. Cf. Goodwin M. T. 415 ff. After Homer the substantive χρή = χρεώ 'need' was fused with the forms of eight except in the indic, present. Pind, was the first to use expir (Nem. 7. 44), the augment of which is the result of false analogy. Cf. Ahrens Kl. Schr. 1. 58. Kaipóv: cf. Nem. 8. 1 Goa worma, κάρυξ 'Αφροδίτας άμβροσιάν φιλοτάτων. Theoxenos is ώρα κεκραμένος. Pinch prefers κατά καιρόν to έν καιρώ; he does not use the adv. καιρφ. έρώτων: plural of the separate momenta of sensation. So wood, mariai, furores. Epures is impersonal in Pindar except possibly in Frag. 122. 4 and Nem. 8. 5. Spines at : elsewhere in Pind. Spins takes the accuse, here the gene by analogy to dwreather etc. Cf. Frag. 122 8 ώρας από καρπόν δρέπεσθαι. σύν: life is man's com panion. γηραίδε μέρος άλικτας | άμφεπολεί Pyth. 4, 157, of 4, 10, 11, 10, Nem. 9, 44 στε νεοτατι, 'as long as youth lasts' Soph. O. K. 7, ctc. "Life, we've been long together." 2. μαρμαριζοίσας δμματα μαρμαίροντα l' 397, of Aphrodite. 8. αδάμαντος: αδάμαντος θυμόν Hea. Theogon. 239, τίς οδτως άδαμάντικος ή σιδαρούς τήν καρδίαν; Heliod. 4. 4. - 4. σιδάρου. σιδήρειον ήτορ Ω 205, σιδηρόφρων Aisch. Prom 242, Sept. 52, ήσθα σίδαρος Eur. Med. 1279, νόον σιδήρου Mosch. 4. 44, Tibull. 1. 1 63, Hor. 1. 3. 9, Ovid Metam. 9 614. uchaivav : the epithet 'black' is often applied to the heart or mind when filled with passion (A 103, Theogn. 1199, Aisch Chorph. 414, Pers. 114); so of 'dark inslignity'; κελαινώπας θυμός Soph, Asas 954, redairbopor Aisch, Eum 459. Pind, has u. καρό. 'sad' in Frag. 225; μελανοκάρδιος πέτρα Aristoph. Ranae 470 of the Styx, which in Arkadia falls into a black chasm, and in the nether world pours its waters into the dark night, Here μ , is used of $d\gamma\rho c\delta r\eta s$, insensibility, and is explained by ψυχρά. A heart of adamant or iron cannot be forced to glow with passion because love (Eros is a smith in Anakr. xix.) can apply only a chill flame. The figure shifts from the searoθos is a blast of passion-to the forge. 6 ψυχρά exymoron as Ol 6. 43, 46. ψυχρά φλόξ is almost = dφλογος φλόξ.

—6. περί, dative of the object to be gained. So with μάρναμαι Tyrt. 10. 2, Nem. 5. 47, with δηρίομαι, άμιλλώ. Cf. Pyth. 2. 59 ктеатевов те кав жерв тий. . . уеневвая вжертерон. weps with the dative of the external reason is rare and poetical. Beating vehimenter. In poetry the philosophical 'unnaturally' is unknown: Arist. Eth. 1.5.8 ὁ δὲ χρηματιστής (βιος) βιαιός τίς έστι.—7. Ψυχράν is taken from ψυχρά in 5. Christ retains the word, though a 'chill path' is scarcely Greek. Following Schneider, Bergk wrote ψυχάν and read γιναικείαν, 'serving the heart of a woman, he is borne recklessly about.' Dissen too read ψυχάν, πιαιεθτί περμιτία παράτατ hun i luc animo omnem τιαπ sequens (-π. ήδονην θ). For ψ. Wilam, has συρδάν, Ahrens αισχράν, Schroeder βληχράν, γιν. θράσει 'a shameless woman' may depend on θεραπείων (Fenn.) though elsewhere θερ. has the accus. (γιναικά θερ. Xenoph.).

B. θεᾶς δεατ: cf. Κυπριδος έκ Alkm xni δαχθείς: of love Enr. Hippol. 1303, Phoin. 383. tλq: ardore κοίις.—9. iρᾶν: of bees Frag 158. τάκομαι: Theokr. 2. 28 ώς τοῦτων τὸν κηρον ενω σῦν δαιμονι τάκω, ως τάκοιθ' ὑπ' έρωτος ὁ Μυνδιος αιτικα Δελφις, Anth. Pal. 5. 210 τήκομαι, ώς κηρος παρ πιρι, καλλος ὁρῶν, Ovid Metam. 3. 485 ut intabescere flavae igne levi cerae...]... sic attenuatus amore | liquitur, et tecto paulatim carpitur igns. tδω ... is: cf on iv. 1.—10. For the order cf. Pyth. 3. 96 ἐν δ' αίτε χρόνω, taiveν for the sing. verb see on Bacch. xvi. Peitho and the Graces, cf. lbyk. v. Bergk road τε νέον καί Χ τίον ἀνᾶγ' Αγ.—Metre dact.-epitrite. Hartung maintained that the Frag. is monostrophic

XVI. Plut. Consol ad Apoll. 35 (vv. 17), de occ. viv. 7 (in paraphrase) vv 8-9 = 6.7 close the antistrophe. In Hes. W. D 171, Ol 2, 71, skol, vni (q|v|) Elyson is placed in the Islands of the Blest in Okeanos; here it is placed in Hades, where, according to the Odyssey, the heroes abide in gloom, mere wraiths but endowed with the passions of earth The dual paradise is an invention of the poet who makes the joys of Elystum in Hades a foretaste of the blessedness in the μακάρων νήσοι. The late Orphic period did not distinguish between the Elysium in Hades and the Elysium in the Islands of the Blest. Findar's conception of future life is a poetic combination of the traditional faith with the clarified doctrines of the Orphic and Pythagorean sects. Cf Rolde Psyche 496 ff. Empedokles preceded Pind in the behef that the soul was to be purified after many rebirths; but no other Greek poet has given such concrete expression to the faith in a future state of blessedness. The contrast between Attic tragedy and Pind, is profound -1 piv followed by +' (Rerick δ') as in iv. 13. Had the poet here wished to oppose the life of the pious to that of the impious in the antistr, he would have said roig: µέν μέν is not misplaced; the examples in Soph. Aras 56, Phil. 1136 are different. achiev Helios shines in the nether world, when it is night upon earth. Cf.

μ 383 δίσομαι eis 'A.δαο και έν νεκυεσσι φαείνω (a threat). ΗιΒ light is however only for the plans: povois yap have 40 or kal φυεγγος Γλαρον έσταν Aristoph. Ranae 454. That this belief in an under-world Helios lasted long is evident from Kaibel 228 b. 7 Απτογενές, σὸ δὲ παίδας έν ἡρώεσσι φυλάσσοις, [[ε σεβε ων alel χώρον έπερχόμενος, Hymnus Magicus to Helios (Abel Orphica p. 291) 4. 11 ήν γαίης κευθμώνα μόλης νεκύων τ έπι χωρον. In Ol. 2. 61 the εσλοί, such as Achules, Peleus, and hadmos, are said to have attained to a life free from toil in comparison to the life on earth, and in the Islands of the Blest to enjoy loais of vikteooir alel loor in autoais alion. If the poet is consistent—which is altogether unnecessary—, this passage does not refer to a sun that shines both by day and by night, or to a perpetual vernal equinox, but to an inverted succession of day and night, the sun in Elysium being 'equal' in splendour to that of the upper world. (Aristoph. Range 155 φως κάλλιστον ώσπερ ένθαδε) Rohde regarded Vergil's (Aen. 6. 641) solemque suum, ma endera norunt as later subtilizing. With the view of Pind contrast Prax. ii. Dissensupposed that additional point was given to this verse by the threnos being sung after sunset. Cf. Isthm. 4. 65, Lobeck Agraoph 1 412. 2 Cf Tibull 1. 3. 61 of Elysum. firt caseiam non culta si jes, totosque per agrox, floret odoratis terra benigna rosis. προάστιον: Dissen's comment is: est urbs in Orco, ubi Pluto cum Proserpina habitat et heroes ceters the mortin, ante urbam vero amoenis in pratis suburbahm pudcherrimum, veluti Atheias Kepaneikos fuit. Etiam hie locus Pindarico more praisentibus relus accommodatus. Vulstur enton defunctus, qui canatur, in suburbio sepultus esse, obi credo cognati fundum habebant. Arnold on Thuk. 4. 69: "the wpoagrefor . . . was not what we call a suburb, but rather an open space like the parks in London, partly planted with trees It was used as a ground for reviews of the army, and for public games. At Rome the Campus Martius was exactly what the Greeks call *poagreiov." The description in Vergila Nekyia is general: of Aen 6 673 nulli certa domins, lucis habitamus opacis, 638 devenere locos lactos et amorna vireta I fortun itorum nemorum sedesque beatas, 679 penitus convalle virenti | inclusas animas superunique ad lumen ituras | tustrabat studio recoleus - 3, βεβριθός; cf. Σ 561 4. (f. Verg Acn. 6, 642 pars in graminess exercent membra paluestris. Dissen suggested that the threnos was in honour of a youth. The whole passage is recalled by Bacch xiii. werrois: so the Trojan heroes played at dice, Eur I. A. 196, Frag. 888, Soph, Frag. 438; so the suitors of Penelope, a 107; Palamedes and Therestes in Polygnotos' painting;

Achilles and Aias at dice on a lekythos of the sixth century in the Boston Museum of Fine Arts. On the monument of Vicentius (Maass Orphica p. 223) the gods, who preside over the bonorum sudirio, are feasting land playing at dice. - 5. FUR. PHYS . , δλβος as Isthm. 5. 12 - 7. μαγνύντων: with όδμά, since the gen, absol, is rare in Pind. (without a subject expressed in Pyth. 1, 26, 4, 232, 8, 43). See Gildersleeve on Ol. 13 15. This passage is perhaps unitated in the hymn to Apollo (i,) with notes (Append) όμου δε κιν 'Αραψ άτμος ές 'Ολυμπον ανακιδυαται. - 9. βληχροί, 'sluggish'; used of winds, Alk. 16. The word is a favourite with the Ionians. (On $\beta \lambda \eta \chi \rho \phi s = l \sigma \chi v \rho \phi s$, see Scaton, A. J. P. 10, 468, Gerstenhauer 202). Cf. Verg Georg, 4, 479 Cocyti tardaque palus mamabilis unda, Aen. 6. 323 Cocyti stagna alta vides Stygnamque paludem, Hor. 2. 14. 17 ater flumine languado Cocytos. Pind probably said that while the pious retained their recollection, the evil lost all memory of the life on earth, -Metre . dact.-epitrite.

XVII. Plut. Consol. ad Apoll. 35; vv. 24 rst. Rom. 28 (with slight variations). -1. awayres: that is, all who have received the rights of initiation. One good Ms. has relevant Without some such addition as Boeckh's µerar, nothing can be made of the line. -3. alwvos elbuhov: - wixd. alwos not - aeri sempiterni (Christ). Apart from its equivalence with καρδία, ζωή in Pindar, ψυχή denotes the alter ego, the psychic 'double' in every man. It lives after the death of the body; ef. είδωλον λ 83, ψυχή και είδωλον Ψ 104. Pind. is the first to explain the immortality of this you'd by its divine origin, The worn of the philosophers is different, and in tragedy it is invariably the anima of the living man. - 4 mpagradyray gen abs., cf. on xvi. 7. For the neuter use of wpasow = έργάζομαι cf. Nem 1 26 πρασσει γαρ έργω μέν σθένοι, βοιλαίσι δέ φρήν 'manifests itself,' 'exercises its functions.' εύδοντεσσιν: cf. Aisch. Εμπ. 104 εύδοισα γάρ φρην δημασιν λαμπρίveraι (ευδο ση φρενί Soph Frag. 579), Xen. Kyrop 8, 7, 21 ή δέ του άνθρώπου ψεχή τοτε (in sleep) δήπου θειστάτη καταφαίνεται και τότε τι τών μελλοντων προορά, Plato Rep. 571 c, Aelian V H 3. 11 οι Περιπατητικοί φασι μεθ' ήμέραν θητεύουσαν την ψυχήν τῷ σώματι περιπλέκεσθαι καὶ μή δύνασθαι καθαρώς την άληθειαν θεωρείν, νικτωρ δε διαλυθείσαν τής περί τουτο λειτουργίας καί σφαιρωθείσαν έν τῷ περί τὸν θώρακα τόπω μαντικωτέραν γίνεσθαι. έξ ων τα ένύπνια, Cic. de div. 1. 30 (63) cum ergo est somno sevocutus animus a societate et a contagione corporis, tum meminit praeteritorum, praesentia cernit, futura praevidet; sacet enum corpus dormuntis ut mortus, riget autem et rivit animus, Milton Par. L. 8. 460 "Mine eyes he clos'd, but

open left the call | Of fancy, my internal sight," Blacklock Geneal. of Nonsense has "But still internal sense awake remained." oveloos: Pind was visited in a dream by Persephone (Paus. 9, 23, 3); in his youth he dreamt that bees placed honey in his mouth (Vita Pind.).—5. kplow: that the soul of the living can behold in sleep its state after death is a doctrine suggesting the utterances of Herakleitos; Living and dead, awake and saleep, are the same (78), Immortals are mortal, mortals immortal, living in their death and dying in their life (67), and also, but more enigmatical, Death is what we see waking, what we see in sleep is a dream (64); cf. Eur. Frag 833 vis 6' older el ζήν τουθ' δ κέκληται θανείν, | τὸ ζήν δὲ θνησκείν ἐστί; Aristoph Range 1477 tes older el to for per egte xarbareir k.t A. A fragment ascribed to Pindar by Theodoretos is probably spurious. ψυχαί δ' άσεβεων ύπουράνιοι γαια πωτώνται εν άλγεσιν φονίοις ύπο ζεύγλαις (τ') άφυκτοις κακών | εύσεβέων δ' έπουρανιοι ναίουσαι | μολταϊτ μάκαρα μέγαν άειδουσ' έν διμνοις.- Metre of xvii.: dact. epitrite. The irrational short in dact, epitrites often occurs in Pindar's threnoi, dithyrambs, and skolia, rarely in the prosodia (vii.), never in the hymns.

XVIII. Plato Meno 81 B. Boeckh thought this thrence was composed in honour of Gelon (obst 478/77); but this is quite uncertain. Pindar's belief appears to be as follows (cf. Robide Psyche 499 ff). After the death of the body, the soul is judged in Hades and, if accounted guiltless in its life on earth, passes to the Elysium in Hades depicted in Frag xvi. It must, however, return twice again to earth, and suffer two more deaths of its body (Ol. 2. 68 éctois exarépubli melvartes). Finally Persephone releases it from the rabaids resons and it returns to earth to inhabit the body of a king, a hero, or a sage. It is now freed from the necessity of further wandering and passes at once to the Islands of the Blest. Rohde thought that the waxards wisdor was the cause of the imprisonment of the immortal soul in a mortal body, and that wiνθοι implies 'grief' on the part of Persephone because of the sin of the soul. Though the poem is not written in commemoration of a homicide, as Dissen thought, Pind. follows the analogy of the law of expiation in cases of homicide, which brings grief, not only to the relatives of the man who has been murdered, but also to the gods -1. olou: dative after δεξεται 'receive as a mark of grace.' 50 0 87 Θεμιστι δέκτο δέπας, Ol. 13, 29, Pyth. 4, 23, Hdt. 6, 86, 1, Aischin. 3. 111. The gift "blesseth him that gives and him that takes." ποινάν: cf. ποινήν . . . παιδός έδέξατο τεθνηώτος Il. I 633.— 2. Seeral: probably subjunctive. is also: more plastic

than αλίφ. ένάτφ: this number is identified by the poet with the term of banishment and of explatory service (ἀπενιαυτισμός) prescribed in the case of homicides and other transgressors. The eviauros (evvaernois) often varied between 8, 9, and 10 years. The purification of Apollo, the slayer of the Python, is accomplished by service uéyar els ériautor with Admetos, strictly the god of the under world. So in the case of Herakles, Kadmos, Hippotes. Gods who commit perjury are banished for nine years from Olympos myth of Er (Plato Rep. 615 A) the subterranean journey of the soul lasted a thousand years. -4. 71 after kal, which connects flux. with dvopes, unites the subdivisions of the class denoted by avopes. Cf Emped. 447 els be relos marreis re sal ύμνοπόλοι και ίητροί και πρόμοι άνθρώποισιν έπιχθονισισι πέλονται. | Ενθεν αναβλαστούσε θεοί τιμησε φέριστοι. - 5. ήρωις: such heroes are Leonidas (cf. S.m. i.), Menelaos, Theron, Diagoras, Milon: Orpheus, Asklepios, perhaps Homer ayvol the technical πρός: with passives expression; of Soph Track. 258 Pind. prefers πρός to the more abstract ὑπό; cf. xv. 5 — Metre: dact.-epitrite.

XIX. Clem. Alex Strom, 3, 518. On an Athenian who had been initiated into the Eleusinian mysteries. He is thought to be H.ppokrates, the grandfather of Perikles (schol Pyth. 7, 17) δλβιος δστις, cf. Alkm. iv. 37. On the felicity of the initiated of. Soph. Frag 753 ώς τρίς δλβιοι κείνοι βροτών, οί τα τα δερχθέντες τέλη μολωσ' ές "Αίδου, Εισ. Η F. 613 τὰ μυστών δ' δργι' ηυτύχησ' ίδών, Isokr. 4. 28 3s (τελετής) οι μετασχόντες περι τε τής του βιου τελευτής και του σίμπαντος αίωνος ήδιους τάς ελπιδάς έχουσιν Cf. Lobeck Aginoph. 69. olde: cf. Ol 2. 56 older το μέλλον, where Fennell remarks that olda in Pindar conveys "either the idea of thorough mastery of a subject or the effectual laying to heart of a truth." So elbis in tragedy is often used of sure knowledge. βίου τελ in Isokr. l l , Aristeid. Elewin. 1. 421. Painth, 1, 302. Lobeck desiderated Bibrov (cf. Isthm. 4, 5) σον θεφ θνατόν διέρχονται βιότου τέλος). - Metre . dact.-epitrite.

XX. Dulym. Alex. de trm. 3. 1. p. 320, Clem. Alex. Strom. 5. 726, Euseb. Praep. Ev. 13. 688 c. See on iv. 2. — Metre: logacedic.

XXI. Clem. Alex. Strom. 5 708, Theodoret. Grace. aff. cur. 6, 89, 27. Cf Frag. x. Christ proposes κότα in v. 3.—Metre: logacedic.

XXII. Plut. de superst. 6, Amat. 18, adv Stoic 31 Porhaps from a threnody Cf. Bacch. 60 (34) of μέν άδματες deixelian eloi νόσων και άνατοι, | οὐδέν ἀνθρώποις (κελοι, and contrast Sim. xii.—τ · misplaced as Soph. Ains 664 προς τε λουτρά και παρακτίους.—Metre : logacedic.

XXIII. Athen. 5, 191 F. -1, 76: Bergk conj. 5 76. A comma is generally placed after elyv. Note that only in indirect questions is the used for outer in classical Greek (e me the σοι φιλον); ef. Soph, Ο Τ. 71 ώς πυθοιθ' δ τι | δρών ή τι φωνών την δε ρυσαιμην (- subj. in or. rer) πόλιν. αίτος τι χρηζεις έν Eur. Frag 773. 2 is corrupt. -2. For the emphatic vocative after the pers. pron. cf. Pyth. 4, 89, 11, 62. St after re, Pyth. 4, 80, 11 29, Hdt. 9. 57, Soph. Antig. 1096, Trach. 334. When antituesis is substituted for parallelism, it is usually more pronounced. Cf. Alkm. xxx.-8. Everula: only here in poetry and classical Greek. μέλων : usually μέλημα : Pyth. 10. 59, Frag 95. With elm it forms the 'Chalkidian figure,' as λέγων έστι Eur. Hek. 1179, ήτε πάσχοντες Kykl 381. So ταύτα ην γινόμενα Hdt 1, 146 is more vivid than ταύτα έγίνετο. αην. potential optative (protasis έρδων). Goodwin M. T. 240, Hale Trans. Am. Phd. Assoc 24 197. Gildersleeve explains Ol. 3. 45, Pyth, 10. 21 as - imper., and prefers διαλλάξαντο Ol. 11 21. After μέλων, αν might have dropped out (Christ). -4. alтин: cf. Sim. ii. 14.—Metre: logacedic.

XXIV. Dion Hal. de orat autiq 2. Cf Soph, O. T. 614 χρόνος δικαιον ἄνδρα δείκνυσιν μόνος. Solon 36. 1 has έν δίκη χρόνου.—Metre: dact.-epitrite.

XXV. Plato Gorques 484B etc., Exe. (1.5) . schol. Aristeid. 3, 40% (in paraphrase); often referred to by other writers. 1. Boe kh thought that kard φυσιν (in Plato) preceded νόμος. Cf Helt. 3 38 και δρθως μοι δοκεί Πινδ. ποιήσαι νομον παντων βασιλέα φήσας elvai, Ear. Hek. 799 άλλ' of θεοί σθένουσε χώ κείνων κρατών | νόμος, Herakleit. 91, Lysias 2. 19, Plato Lame 690 B, 714 D, Pritag. 337 D - 3, aya . . xapi: 'uses the hand of might, justifying its greatest act of violence.' Fatalis lex etiam vim maximam aftert, camque instant effect, grum humana ratione sit miusta, quia quod summa lex imperavit, etsi iniustum nobis esse videatur, iustum sit necesse est (Bocckh). Mitton Tetrachordon says "Men of the most renowned virtue have sometimes by transgressing most truly kept the law." In this passage of Pind law takes the place of ommipotent fate. - 5. Cf. on Stes. i. - 7. Contrast δωρητών, οίκ αίτητών Suph. O T. 384.-Metre: logacedic; v. 4 may consist of cretics.

XXVI. Aristeid. 2. 509.—1. appears is the substructure that is visible (so passed Frag. 77), not the underground.

foundation; κρ. σοφῶν ἐπέων Pyth 4. 138, κρ. doiδῶν 7. 3; cf. Ol. 6. 1, Nem. 1. 8.—2. ταχίζωμεν: Pyth. 6. 7 ff. υμνων θησαιρός τετείχισται, cf. "build the lofty rhyme."—3. κόσμον ἀδεμελῆ Ol. 11. 14, κόσμον ἀσιδῆς Plato Phileb. 66 c; αὐδάεντα – αὐδαέντων λόγων, 'let us build a fair wall of manifold sounding song' See Bacch. viii. 8.—4. Θήβαν: the city as Pyth. 4. 299; usually the nymph is meant, as in i. 3 ἐπασκήσει: ρ 266 ἐπησκηται δέ οἱ αὐλή, Nem. 9. 10 ἐπασκήσω ήρωα τιμαῖς. I see neither in this word nor in αὐδάεντα any trace of the dialect of the mysteries (Bury on Nem. 9. 10). θεῶν: per deorum et hominum vias; gen. after ἀγνιάς, which is postponed to the second part of the clause. Cf. on ii. 3, viii. 3. Metre: dact.-epitrite.

XXVII. Plut, vita Lyc 21. Ci. Terp. vi. Aglaia presides over choruses with the other Graces Ol. 14. 13; cf Nem. 1. 13. For the thought cf. Ol. 13. 50 ff. (Gild.). It is noteworthy that none of Pin.lar's triumphal odes is addressed to a Spartan.—Metre: dact.-epitrite. μέν or και after ένθα would complete the first epitrite.

**EXVIII. Stob. Flor. 11. 3, etc. σύνθεσιν: 'word,' bond,' as Pyth. 4. 168; cf. 11. 41. ἐπέων θέσιν Ol. 3. 8 scarcely supports Christ who supplies ἐπέων. This use of συνθ. 18 late. Cf. Ol. 10. 3 ff. & Molo', ἀλλα σὐ καὶ θυγάτηρ 'λλαθεια Διὸς . . . | ἐρύκετον ψευδέων | ἐνιπάν. Pind. and Bacch (*) are the only classical poets to personify truth. ποτί: cum dat. is very rare in Pind. For the pregnant use, cf. ε 415, Pyth. 9. 118. Other cases of προς (ποτί) Pyth. 1. 86, 4. 24. Falsehood is regarded as a stone. Cf. Aisch. Prom. 926 πταισας δὲ τῷδε πρὸς κακφ. Pind. is the only early writer who uses πταίω as a transitive verb.—Metre: dact.-epitrite.

ΧΧΙΧ. Plato Rep. 1. 331 A.—2. άτάλλοισα: cf. Hom. epigr. 4. 2 νήπιον alδοίης έπε γούνασε μητρός άτάλλων. Hom. uses ἀτετάλλω 'cherish': Jebb on Soph. Aias 558 (νέαν ψυχην ἀτάλλων). συναορεί: cf. Nem. 4. 5 εύλογία φόρμεγγε συνάορος.
4. Cf. θυμόν ψακοστρόφοιν Aisch. Pers. 767.—Metre: logacedic or log.-paionic. Perhaps the frag. is from a paian (Christ).

XXX. Athen. 11 782 d. A comparison with Bacch xvii. shows that Pind. excels in elevation and in the imaginative quality, Bacch. in the elaboration of his pictures.—4. φρένας: with δαμέντες as Ol. 1. 41 though Bacch. 1. 24 has (πλοῦτος) ἐθέλει δ' αθξειν φρένας ἀνδρός. τόξοις: cf. Βακχίου τοξεύματα Eur. Frag. 562 φιάλη άσπὶς Διονύσου Arist. Poet. 1457 B 22, percussit in Plant. Cas. 3 5. 15, icto capiti 'winestruck' Hor, Sat. 2. 1. 24, mero souccus Apul. Metam. 11. 601.

In Frag. 166 Pind. has ἀνδροδάμαντα ἡιπὰν μελιαδέος οίνου. Metre: dact.-epitrite.

XXXI. Sext. Emp. Pyrrh. hyp. 1. 86. (f. Archil. 36 άλλ' άλλος άλλω καρδίην lairerai, Solon 13. 43 ff. σπεύδει δ' άλλοθεν άλλος κ τ.λ., Hor. 1. 1.—3. δ' αδ τις conj. Boeckh, έπι (i.e. ἐπιτερπ.) φρασίν οίδμ' ένάλιον conj. Bergk.—Metre: dact.-epitrite.

ΧΧΧΙΙ. Schol. Pyth. 4. 408, cf. Prokl. on Hes. W. D. 428. χρυσός: cf. Ol. 1. 1, κτεάνων δὲ χρυσός αιδοιέστατον Ol. 3. 42, μεγασθενής χρ. Isthm. 5. 3. Theogn. 451 τοῦ (χρυσοῦ) χροιῆς καθύπερθε μέλας οὐχ ἄπτεται lòs οὐδ' εὐρώς, αἰεὶ δ' ἄνθος έχει καθαρόν, Pythermos.—Metre: dact.-epitrite.

BACCHYLIDES.

Last in the Alexandrian canon of the lyric poets stands the name of Bacchylides of Keos, the last of the poets of the universal melic. In the almost total wreck of the melic poetry of Simonides, the greatest of the Ionians, his nephew Bacchylides becomes the chief representative of the choral song of a race, the poetical genius of which in the Posthomeric age was devoted to the cultivation of satirical and elegiac verse. In the early period choral lyric flourished better under the regime of the Dorians than in the Ionian democracies: it was written for aristocrats and aristocracies. Not until the agonistic festivals opened a new field of activity did the Ionians of the East undertake the composition of choral odes. Simonides was the first of the choral poets of genuine Ionic stock, and like Simonides, Bacchylides displays the humane qualities of his race, its love of pathos, its grace and polish, and its lack of intensity. He is too the only choral poet by whom we are able to estimate the racial characteristics of his older contemporary Pindar, who embodies the Dorian conception of life and art.

The Graces preside over both poetry and the great games, in which the beauty of physical and mental attainment found its fairest expression. Bacchylides might well have said Έγω φαμι Ιοπλοκάμων Μοισᾶν εξ λαχεῖν From his mother, who was the sister of Simonides, he may have

inherited the gift of song. His grandfather, whose name he bore, was a distinguished athlete. His own name is derived from Baky Nos, Bakyos. His fathers name is handed down in various forms: Medon (Meidon?, Meilon, and Meidylos. Of the life of the poet almost nothing is known. He was born in all probability in the last decenmium of the sixth century. Simonides may have instructed ham in the training of choruses and introduced him to the favour of Hieron. He is reported to have been exiled from Kees—perhaps on account of the oligarchical tendencies imbibed during his residence at the Syracusan court—and to have lived in the Peloponnese; but his works afford no sure evidence of his sojourn there Probably his banishment took place between 468 and 459 Though his countrymen fought at Salamis on the side of the Greeks he makes no allusion to their struggle for freedom, nor does he refer at all to the Persian wars. which inspired the immortal elegies of his uncle and tried the soul of Pindar. The choral poets who wrote for all the Greeks have the gift of reticence; it was better taste, and better art, for the poet of the national games to draw on the legendary past than to allude to the events of contemporaneous history Bacchylides gives exceedingly few hints as to the date of his poems, but he seems to have reached the acme of his fame in 468 (the year of Simonides' death), when he is known to have celebrated the most splendid of Hieron's victories at Olympia. The date of his death is unknown, but he may have lived till 431. Like Simonides and Pindar he wrote for pay and numbered among his patrons the most distinguished of the princes, aristocrats, and states of Greece.

With a single exception Bacchyhdes cultivated all the species of choral song. The omission of darges under his name may indeed be accidental, but it is significant that his townsmen of Julis restricted the performance of funeral rites (Aristotle Frag. p. 377 Rose, I. G. A. 395) and that the darges of Samonides are ad in memory of persons who were not natives of Keos. His 'kletic' and 'apopemptic' hymns to invoke the presence and salate the departure of the gods were regarded as the standard of their class by the rhetorician Menander (Rhet. Grace 5. 336). His crotic songs and paroma, or more properly

skolia, were, I venture to believe, more akin to the nature of the man and better adapted to display the virtues of his style than the more elaborate triumphal odes that have recently come to light. The hazardousness of fame is better illustrated only in the case of Herodas and Catulus. The chance preservation of a single Ms. has given reality to a poet who was before only a shadow.

The discovery in Egypt of a papyrus dating from the first century B.C. or slightly later, has added to the fragments, less than fifty in number, that were heretofore known by their citation in ancient writers, no less than fourteen triumphal odes and six other lyrics. Most of these poems are in a fragmentary condition and the alphabetical arrangement of the non-epinikian lyrics shows that we have only a selection from the editio princeps of the Alexandrians. The papyrus, consisting of about two hundred mutilated fragments, has been edited with masterly skill by Dr. F. G. Kenyon.

The subjects of the non-epinikian lyrics are as follows: Antenoridat, or the Demand for the Surrender of Helen. Herakles, The Youths and Theseus, Theseus, Io, and Idas. The essential feature of all these lyrica is that they contain a myth and nothing else. As in the modern ballad they present only epis des of the tale, some worked out in detail, others compressed to the briefest compass. To these poems the only general name that is applicable is 'd.tl.yrambs,' at least in the terminology of the Alexandrians who edited the poems of Bacchylides. Now we know from Aristotle (Probl. 19, 5) that in the earliest period the dithyramb was antistrophic, but in the fifth century lost the responsive arrangement and became purely munetic. The interesting question therefore arises whether these poems of Bacchylides, which are at once antistrophic and mimetic, do not form the intermediate stage between the primitive dithyramb, which is usually associated with the mythical name of Arion, and the mimetic, but non-antistrophic, dithyramb of the fifth century. If this is correct, we may conclude that in Bacchylides we have the early form of the operatic dithyramb that held Athens captive in the time of Tunothees. To some of the poems in question special names, such as paian (ix.), hymenatos (20), etc. may indeed be given; but Aristotle, who is our chief authority for the early history of the dithyramb, and in whose time the dithyramb was, together with the nome, the only representative of the melic poetry of the preceding centuries, was content to ignore these distinctive names. Some are undoubtedly dithyrambs, and one (No. x.) appears to represent, in form at least, the early type of this class of melic.

Of the triumphal odes at least four are addressed to Keians, three to Hieron, and two to Aiginetans. The epinikia celebrate four Olympian, four Nemean, two Pythian and two Isthmian victories; while one is in honour of a local Thessal.an contest.

These odes show the same three conventional elements as the epinikia of Pindar. In the personal or enkomiastic portion, following the example of Simonides, Bacchylides displays a closer engagement than Pindar with the circumstances of the victory and the scene of triumph. If we gain on the side of personal sympathy, we miss on the other hand that tone of noble familiarity with which Pindar addresses the great.

Early in its history choral melic gave a lyric setting to the saga. The myth, occupying the central portion of the longer odes, to which it is indeed almost indispensable, is properly designed to set before us heroic incarnations of good and evil, and to give plastic embodiment to a moral idea either illustrative of the life of the victor or of his ancestors, or connected with the cult of the victor's home. Bacchylides rarely attains this ideal. He does not penetrate beneath the surface, his myths fail to rise spontaneously from the theme, and, especially in the longer poems, do not form integral parts of the whole. They remain distinct units, beautiful indeed, but introduced solely because they were conventional in the economy of the epinikion, herein recalling the έμβόλιμα of later tragedy. Our failure to apprehend any essential unity of design almost persuades us that, in the words of Agathon, Art and Chance were knit by a common bond:

τέχνη τύχην έστερξε και τύχη τεχνην.

Though the myths are in part new to us, Bacchylides was not an innovator. In the main he holds fast to the traditional sagas and modifies them only under the

influence of his immediate predecessors or contemporaries. Hence it comes that they are represented in the art of the fifth century, which neglected the revolutionary changes effected by Pindar. When the plastic artist and Bacchylides agree, we may conclude either that the former preceded in point of time or that both drew from a common source. The mythographers were not greatly indebted to our poet though Robert holds that he, and not Sophokles, was the source of Hyginus' account of Laokoon. Of his myths some are pathetic and romantic in tone, and most are of a sombre, even melancholy character. In the story of Kroisos he exchanges for myth history that had already passed into legend. Between the longer epinikia and the dithyrambs there is no vital difference: the myth claims the major part of the poem; and in the epinikia there is added merely an element of personal or local allusion,

Moralizing was inevitable in all choral poetry, which was directly or implicitly consecrated to religion. In his handling of the gnomic element Bacchylides does not rise above the conventional morality of the day as we find it set forth in the Sages and in Theogras. He displays reverence towards the gods, but his praise of virtue, as all his precepts, are the expression of a man who was satisfied with commonplace and did not grapple with the subtler aspects of moral problems. Still we must not forget that the ethics of the Greek Derby even in a Pindar are not

the ethics of an Aischylos.

In a celebrated passage (33. 5) of the treatise On the Sublime, Longinos remarks that the best poets, Homer, Archilochos, Pindar, and Sophokles often err, whereas those of inferior merit are free from blemish and do not fall below the level of a pervasive mediocrity: τί δ'; ἐν μέλεσι μᾶλλον ἐν είναι Βακχιλιδης ἔλοιο ἡ Πίνδαρος; καὶ ἐν τραγψδία Ἰων ὁ Χίος, ἡ νὴ Δια Σοφακλῆς; ἐπειδὴ οἱ μὲν ἀδιάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντη τεκαλλιγραφημένοι κ.τ.λ. The judgment of the Greek critic is correct: Bacchylides is polished and he is surprisingly free from defect quamvis ingenio non valet, arte valet. If he lacks the large imagination of the poets of the first rank who see things not as other men see them, he is none the less a genuine poet because of his splendid gift for narration and picturesque effect. By nature is he calm and his work is the product of

reflection. His spirit is mundane and unlike Pindar he does not soar beyond this world. He does not mould his fancy at white heat. In analysis not in synthesis hes his strength. Less effective in the massing of groups, he excels in detail and in delicate touches of colour. His pictures are often exquisite miniatures, but he over-refines especially in the use of decoration. In some respects his style is less akin to Pindar's than to that of Homer or Hesiod. By virtue of his prerogative as a lyrist he detaches the effective moments of the myth, which are thus endowed with concreteness. But on the other hand he has an objectivity that is largely epic. He does not project his personality into his theme; he has the enic amplitude and accentuation of details, such as we infer was characteristic of Stesichoros, the most Homeric of the choral poets. Epic too is the uniformity, I had almost said monotony, of many of the odes; the extent and quality of his comparisons; and his fondness for repetition, whereas Pindar is compressed in his comparisons and studious of change. To Bacchylides, as an Ionian, form meant more than content, and the virtues of his diction are grace, polish, smoothness, and crystalline perspicuity. There is too an element of tenderness and nobility in his utterances. His conceptions are plastic, he has no struggle to express his thoughts because of their indirectness or latent suggestiveness. The pleasure he produces is spontaneous because he makes no requisition upon our higher intellectual faculties and does not demand of us that we trace out an elusive central thought in the ramifications of the theme. In large measure he is deficient in the qualities of the imagination, in fire and impetuosity, and even in celebrating the victories of his countrymen he shows no warmth. In the dithyrambs, however, he rises to dramatic agitation, and throughout excels in direct speeches and in dialogue (another epic mark), in which he displays no little ethopoila. His arrangement of words is simple and the structure of his longest periods is lucid, but his transitions are abrupt and managed with much less skill than those of Pindar. His figures are vivid and clear. Simile and metaphor he employs sparingly, and the latter is confined to single words and is not "mixed."

Bacchylides is not a creative artist in the sphere either of myth, or of metre, or of dialect. Such originality as he possessed found expression in the aphere of vocabulary. Like the Italian painters after Raphael who substituted ornament for creative power, Bacchylides endeavours to hide the poverty of his imagination by his skill in embellishment. His faculty of invention has enriched the lexicon by more than a hundred words, ninety of which are sonorous ornamental epithets that come fresh from the inexhaustible mint of his plastic native speech. How many of these words were used before and formed a part of the common lyric stock, how many are the poets own coinage, we cannot say; but it is certain that Bacchyhdes was extraordinarily fond of neologism. He has in fact about as many once used words as occur in all Pindar. He loves slight transformations of accredited words and variations from the Pindaric form. Thus he has κεραυνεγχής, νεόκτιτος, τανυθρίζ, βαρύβρομος, άπενθής for Pindar's έγχεικεραυνός, νεοκτιστος, ταννέθειρα, βαρύκτυπος, άπημων. He has compounds in χαλκο- and χαλκο- while Pindar uses only xalko. Most of the new compound adjectives, which are relatively more frequent in the dithyrambs than in the epinikia, are simple in structure and begin with a verbal theme, and are less bold than Pindar's compounds. Some indeed are frigid, others are devitalized by sheer lack of air (cf. v. 37), and many display a lack of relevancy; but some are of great beauty (κυανανθής θάλασσα). Blass well applies to him Aristotle's remark on Alkidamas (Rhet. 3. 3) οὐ γὰρ ἡδυσματι χρήται άλλ' ως έδεσματι τοις έπιθετοις. Bacchylides' epitheta ornantia are rich in colour and magnificence but they destroy energy and movement.

The style of Bacchylides is in some respects analogous to that of Simonides, and especially in the elaboration of the gnomic element. The author of the famous comparison between poetry and painting (S.m. viii. n) may have inspired his nephew to institute a comparison much admired by the Emperor Julian and reported by Ammian. Marcell. 25. 4 ut egregius pictor vultum speciosum effingit, ita pudicitia celsius consurgentem vitum exornat.

The comparison of our poet with Pindar, already touched upon, is inevitable, if for no other reason than

that the two poets are our sole guides to the study of the Greek triumphal ode. Bacchylides has indeed his individual merits and these are of a high order, but he belongs in a different class from the Theban lyrist.

Bacchylides is brilliant, Pindar is sublime.

To Pindar's example the younger poet owed much, but Pindar in turn was, I believe, influenced by Bacchylides. Parallelism in thought and expression was, it is true, unavoidable in conventionalized epinikian poetry; but apart from this, the varied character of their several vocabularies shows a conscious desire to avoid similarity of expression, and each poet frequently endeavours to outdo his rival in developing the same thought. Emulation is however not hostility and the new poems give no warrant to the story of Pindar's enmity to Bacchylides, as well as to Simonides, because of their attacks upon him. By nature Bacchylides seems to have been of a mild and kindly disposition, equable in temperament, and hostile to polemics, though in Frag. xiv he is possibly defending himself against Pindar. Of the various passages (Ol. 2. 86, 9, 28, 100, Pyth. 2, 53, Nem. 3, 40, 82, 4, 39, Isthm. 2, 6) which the scholiasts explain as attacks on Simonides and Bacchylides, the first is the best support for their view:

σοφός ὁ πολλά Γειδώς φυά μαθόντες δὲ λάβροι παγγλωσια, κόρακες ως, άκραντα γαρύετον Διος πρός δρνιχα θείον.

While it cannot be denied that these lines admit of different interpretations and that the ancients had no definite tradition to countenance their statements, the analogies of ancient literature and the conditions of the melic art at court make it highly probable that the antagonism of the Dorian and Ionian found expression in the chief lyric poets of the time. Two Italian scholars, Rambaldi and Michelangeli, have recently discussed the question at length and arrived at different results (the latter is forced to emend the dual γαρύετον). Whatever view we may take of the passage, it is not to be gainsaid that Bacchylides is in fact one of the μαθύντες, one of those who succeed not by φυή but by τέχνη.

έκ μελέτης πλείους ή φυσεως άγαβοί.

Nor is it easy to acquit him of a certain species of way-

If Bacchylides possesses a certain geniality, he is still the most pessimistic of the Greek lyrists. The sorrows of life, the loss of youth, the dread of the unknown future, the irrevocableness of death, man's powerlessness in the face of fate, are themes that the poet loves to linger over. Many of his subjects are sombre. Meleager's early doom. the death of Herakles, Niobe, Adrastos, the madness of the daughters of Proitos, Lackcon. Some of his lugubriousness is no doubt mere literary veneer. Though the early choral poets had been untouched by the sorrows of reflection, the elegiac note was now dominant : quid opus est partes deflered tota flebilis vita est. The melic of Simonides had already surrendered itself to the pessimism of the Ior ian elegy, and Bacchylides followed his example. No doubt the Greek loved the memento mori amid the revelry of the triumph; but Pindar triumphs over the pain of the world because in his creed the soul is to be purged of its evil in the life beyond the grave.

Most of the epinikia and dithyrambs show the grouping in triads and this external division corresponds at times, though less frequently than in Pindar, to the internal divisions of the theme. In his use of metre (chiefly dactylo-epitrites, logacedics, and cretics) Bacchylides stands nearer to Pindar than to Simonides. The free responsion between several of the systems is a feature of great significance and points either to an extensive use of the principle of prolongation (rown) or to corrupt transmission. As with the MSS, and the editions of Pindar before Boeckh, the papyrus gives, not the verses or rhythmical periods, but the cola or rhythmical #ddes according to Aristoxenos' terminology, as they were marked off by some Alexandrian scholar whose ultimate source of information was a text written throughout as continuous prose. The arrangement of the cola in the papyrus is sometimes erroneous, but is generally correct with regard to two of the marks of a verse; hiatus and τελεια λέξις In the present stage of the investigation of the newly discovered poems the delimitation of the verses would be premature; and for practical reasons I have adhered to the colometry of the papyrus, marking off, with Blass, those cola that are shown by synaphea, etc. to be dependent.

The dialect is essentially the same as that of Sunonides and Pindar: the common lyric idiom, consisting of a fusion of Ionic and epic forms with Doric and Aiolic a's, and some specifically Doric and Aiolic touches. The papyrus has a tendency to reject à when a syllable with a follows immediately, as in άδμήτα (as contrasted with ἄδματα, exceptions are μαχανά, 'Αθάνα, σελάνα, ἀπρακταν) which is a hybrid form; and after f in tylos, Tootyvia. Ionic n is also retained in 'Αλκμήνιος, έπισκηπτων, παρηίδων, ήλεκταζον, where the character of the metre does not determine the choice of the vowel. Specific Doricisms are -oute, which occurs only after sibilants, the agrest in - \xi, the infin. in -εν, τίν, δρνιχες. Aiolisms are rare: άμμι, έμμεν atril έμμεναι, kheevvos, Moloa(?). Bacch rejects several of Pindar's peculiarities e.q. Dor. -re for -or in 3rd sing., Aiol. -oror in the 3rd pl, the Dor. a cus. -as, -os of a and o stems, & cum accus. The vocabulary, especially in the myths, shows many epic words,

The fame of Bacchylides was obscured by the grandeur of Pindar and the humanity of Simonides. No Attic writer mentions his name, but Euripides certainly, with whom he had much in common, and Sophokles possibly, imitated him. With the Romans he seems to have stood in higher favour, and Tibullus and Horace testify that his reputation was still alive in the period of the Civil Wars and in the Augustan age. Horace shares with him his love of peace and his geniality; and in fact often recalls him even when there is no proof of direct imitation. With much less justice is Bicchylides the 'nightingale of Keos' (i. 98) than the 'clear voiced island bee' (vacionis λιγυφθογγοι μέλισσα 10, 10), a comparison which suggests Horace's ego apis Matinae more modoque grata carpentis thyma etc. The sweetness of his style earned for him the epithet λαλος Σειρήν (Anth. Pal. 9, 184). We have already remarked upon his popularity with the Emperor Julian. There are no scholia, but in the first century a.c. Didymos wrote a commentary on his works in which he collected the notes of earlier scholars. - Fragments i. x. are taken from the Egyptian papyrus.

I. An Olympian ode in honour of Hieron, tyrant of Syracuse (478 467), who participated with Gelon and Theron in

the battle of Himers (480), founded Aitna (476), and conquered the Etruscans at Kymai (474). He was the chief patron of literature of his time. The probable dates of his Olympian and Pythian victories and the extant poems in their commemoration are as follows:

482 (Pyth. 26) with the running horse Pherenikos (Pind. Pyth. 3?).

478 (Pyth. 27) with Pherenikos (Pind. Pyth. 3).

476 (Ol. 76) with Pherenikos (Ol. 1 (?), Bacch. ii.).

470 (Pyth. 29) with the chariot (Pyth. I, Bacch. 4)

468 (Ol. 78) with the chariot (Bacch. i.).

This ode commemorates the victory at Olympia won in 468 and foreshadowed by Pind. Ol. 1, 109: Ετι γλικυτέραν κεν έλπομαι | συν άρματι θοφ κλείξειν. It is worthy of note that, on the occasion of Hieron's last and most famous victory, Bacchylides should have been preferred to Pindar. This ode is the latest in the collection to which a date can be assigned. It was sung at Syracuse.

It is unaccountable that Hieron should, as Kenyon maintains, have consecrated the tripeds of 1 is to the god of Depri as a thank offering for an Olympian victory; and we know that after Hieron's death in 407, his son beinomenes, who was named for his grandfather (1.7), set up at Olympia a memorial of this context. Either to e tripeds were de ideated in consequence of the Pythian victory of 470 (Bacch ode 4) or they are those sent to Delphi by Hieron and his brothers. The excavations there of the French School have brought to light the bases of four tripeds (see B. C. H. 14, 179, 21. (50)), at least one of which was offered by Hieron either after Himera or after Kymai (Athen 6, 251), Diotor 11. (1). In Similal we read, with the Schollast, saidas Acconserses ross reproduct decimal instead of ros reprod defeneral. This offering was famous and likely to call forth the praise of the poet.

There are seven triads. The first deals with the victor, str. and antiste \$6' picture the radiance of the Delphic festival. With epod. & the poet begins the tale of the selfimmolation of Kroisos, which breaks off in antistr. e'. The concluding parts recur to Hieron, whose impending death points the moral that glorious achievement is free from decay only when hymned by the Muse. The ode is unique from the fact that the myth does not deal with the figure of a hero hallowed by the traditional faith, but with an event in the life of an historical personage whom the fathers of men then living might have known. Phrymchos and Aischylos went a step farther than Bacchylides in dramatising contemporary history outright. Kroisos first appears in poetry on the occasion of his incidental mention as a type of generosity (φιλόφρων άρετά) by Pind. Pyth. 1. 94 (470 B.C.). In point of time Bacch, is nearer to the Lydian king than is Herodotos (1. 86) and his account is probably nearer the truth. Sardis fell in 546

New words: dριστόκαρπος 'of teeming fertility,' εὐρυδίνης, μελαμφαρής 'shronded in black,' 'Ολυμπιοδρομος (Pind. -νίκας and -νίκος), πλεισταρχος 'of sovereign rule,' ὑψιδαίδαλτος 'deepchased,' γαλκοτειχής.

Tautometric responsions: $1 \neq p \omega v = 4 = 64 = 92$; $\chi \rho v \sigma \delta v = 17 = 87$; slighter cases 1 = 71, 5 = 75, 5 = 33, 6 = 44, 7 = 35, 18 = 46,

19 - 29, 21 = 59.

- 1. αριστοκάρπου: cf. αγλαοκάρπου Σικελίας Pind. ix. 5, άριστεύοισαν εύκάρπου χθονός Σικελίαν πίειραν (Zeus' bridal gift to Persephone) Nem. 1. 14, εἰκάρποιο γαίας Pyth. 1. 30, πολυμάλω Σικ Ol. 1, 12. Sicily was famous for the abund ance of its corn and wheat: Cicero says the yield was eight to ten fold, which is probably under the truth according to Holm. κρέουσαν: fem. to the post-epic κρέων. Hom. has κρείων, κρείουσα with the first syllable always in the arsis. From *kpeauwy; cf. Old Norse herser, officer of a district. κρείων has become a title of honour. -2. loστέφανον: with heatus lecitus; F is disregarded in ii. 3, vi. 19, but shows its influence in 9 72, ix. 37. κούραν: though some write Κόρης in Archil. 120, the proper name is not attested in poetry before Euripides. See on Skol. ii. 3. The absence of the article here is indecisive. Persephone is Sagille Karavaiwe Inser Sic. 450.-8. Kheioî i.e. Kheyoù. Pind. has kheoûs Nem. 3, 83. Not till Hellenistic times did Kleio become the Muse of heroic poetry; Urania is mentioned in ii. 13. eoás: mares were generally used as race-horses. But in R. Y the horses win two out of three races. Cf. Pind, i. 8. -4. Tepwvos: the choral poets use this form though the prince, as a Dorian, called himself 'lapur (Hicks Hist. Inser. 15). Η is addressed as ζαθέων Ιερων διώντμε πάτερ Pind. Frag. 105. Unmovs: the main theme. The introduction is only formal, though Hieron was priest of Demeter and Persephone (Hdt. 7, 153).
- 5. σεύοντο: cf Pind. Ol 1, 20 παρ' 'Αλφεφ σ'το of Pherenikos. Baech, rarely uses παρά cum dat, of place. σὺν Νίκα:

not a Pindaric phrase. The steeds dash on attended by Victory and Glory —6. 'Αγλαία: the refulgent splendour of success.—7. Εθηκαν· followed by inf. as Pind. Pyth. 9. 7, Frag. 177. The factitive constr. is preferred in choral melic.—8. δλβιον: perhaps proleptic, 'to his prosperity.'

- Cf. δήμος dπείρων Ω 776.—12. πλείσταρχον: Hieron was the most powerful prince of his time (Find Ol. 1, 104 says that no one was δυναμιν κυριώτερος). When Greece was menaced by Xerkes, Hieron's brother and predecessor Gelon offered to supply provisions for the entire Greek army and to provide a numerous land and naval force, K cites Hdt. 7. 157 μοιρά τοι (Gelon) της Ελλάδος οι κ έλαχιστη μέτα άρχοντί γε Σικελίης. πλ. Έλλάνων, γέρας = γέρας τοι πλείστων Έλλάνων άρχειν. Not only did Hieron enjoy a kingly station (yépas), the gift of God; he was also an allpowerful prince. - 18. Cf Pind. Nem. 1. 31 of a logue woken έν μεγάρφ πλοθτον κατακρύψας έχειν, Pyth. 1. 90 μη κάμνε λιαν δαπάναις (addressed to H), Isthm. 1. 67 πλουτον κριφαίον. wυργωθέντα suggests abundance and solidity (Solon 13 9 of πλούτος: Εμπεδος εκ νεάτου πι θμένας είς κορυφήν). μελαμφαρεί: darkness wears a sable shroud. Of medayxitum of the troubled mind, Aisch. Pers. 114. Note the two metaphors. Bacch, is fond of the thought expressed by kourrew oxbrw: cf. vi. 54, δνοφερόν τε καλυμμα των θστερον έρχομένων 16. 32; Pind. Ol. 2. 97.
- 16. ff. A description of Delphi introductory to the mention of Kroisos, whose munificence had enriched the shrine of Apollo. The style recalls the paian on Peace shrine of Apollo. The style recalls the paian on Peace (Frag. xiii).—16. βρύουσι: cum gen. after βρύει cum dat. Like variation between the instr. dat, and the gen, of fullness occurs in the case of πλήθω, πληρόω, πλήρης, βριθω (see on xui. 12). With rhetorical iteration (epanaphora) we have either μέν-δέ, μέν without δέ as here, Orphic Hymn 8. 4 δεξιέ μέν . . . εὐώνυμε, 22, 7 μητερ μέν Κύπριδος, μήτερ νεφέων (cited by Platt), δέ without μέν Thuk. 7. 1, or neither new nor de, as Aisch. Sept. 901 (contrast 911). The slight shift from plur, to sing, in the epanaphora here is attended by the shift in the constr. of \$pvw. Richards would read pologerias; which is Pindar's manner (Ol. 4, 17) (Bacch, does not love the antithetical nev . . . de) ocho-**Erving:** hospitality is enjoined upon priests in Plato Laws 953 A.-17. ὑπὸ μαρμαρυγαίς. 'with its flashing radiance.' ('f ύπο βαρβιτφ χορευείν, ύπ' αίλητηρι Ιέναι, υπό σκοτφ, ύπο δαδι. The gen. with έπό is more common; see on Anakr. x. Cf. Pind. Nem. 4 82 à xourds eponevos aiyas édeifer amaras. 6: deictic, so 1. 87, Pind. Ol. 1. 1. xpvcos: scarcely solid

or pure. The weight of the four tripods dedicated by the sons of Demoneues was nearly 51, or, according to another account, 55 talents. Kroisos (Hdt. 1. 51, 92) had dedicated a krater, a basin, a shield, and a statue of gold. A silver krater offered by him, was, after the conflagration in 54%, placed in the corner of the προνήμον (cf. πάροιθε ναοῦ l. 19). A Delphic inscription (B. C. H. 21, 478, 1–23) shows that this object was in process of being replaced in 338 after its destruction by the Phokians. Since the time of Kroisos gold had not been consecrated at Delphi until the offering made by Hieron. 18. ὑψιδαιδάλτων; the form is correct, though the poet has εἰδα(δαλος elsewhere (Hom πολιδαιδαλος). τριπόδων: probably gen. after χρυσός; otherwise the gen. abs. (see on Pind, xvi 7)

- 21. θιόν, θιόν: the same repetition occurs in Diag. i.; deus, deus Hor Epod. 14. 6 -22. Give the glory to God, who is the chiefest of blessings and he will help in time of sore distress. This truth, which is the key-note of the poem, was verified in the case of Kroisos. The ms. writing dyλαιζεθω appears to be the result of a strange crasis attended by the aspiration of the dental in -ετω. All other readings (e, q άγλα ζέτω παρ' δριστον δλβον 'in the hour of prime prosperity,' Housman, Richards) fail to explain the \theta of the Ms. except $d\gamma \lambda dt (\epsilon \theta)$, $\delta(s)$ or $\tilde{\psi}$ ($\pi a \rho' d\rho i \sigma \tau \sigma s \delta \lambda \beta \omega \nu$ Tyrrell), which may stand if the can be construed with the second person. Of this I recall no instance, though in the colloquial idiom we find xwper was, loxe was tis, and low tis, eloayyedde Eur. Barch, 173; in Latin cf. aliquis evocate Plant, Men. 4 2, 111, auguis nuntiate, Pseud 5. 1. 37. Some read dedr déhorres. δλβων: the plural as Soph, Frag 297.
- 23. καί the connective often serves to introduce the myth in epin. κιαι odes. δαμασίππου: see on Alkm. iv. 59.

 —25 πεπρωμέναν: cf. ix. 26; Hdt. 1. 91 την πεπρωμένην μοῦραν ἀδωνατα έστι ἀποφυγεῖν καὶ θεῷ, the answer of the Pythoness to the Lydians sent by Kroisos after the fall of Sardis to expostulate with the god. Apollo delayed the capture of the city for three years in order that it might not occur in the lifetime of his servant. H.eron is of course expected to ignore the ill-omened part of the comparison 26. κρίσιν: cf. A 5, Bacch. v. 6.
- 30. Kroisos' immolation is, according to Bacch., self-imposed, like that of Sardanapalus and Dido. In Hdt. Kyros orders his defeated enemy to be burned alive. The poet's version is probably correct since the religion of the Persians forbade the pollution of their sacred fire by contact with the dead (Hdt 3, 16, Nikol, Dam 68). Nikol, reports

that the women of Lydia sent costly raiment to be consumed on the pyre of their king. This looks as if the late historian had preserved a trace of the story that Kroisos' act was voluntary. Ktesias (Frag. 29) on the other hand makes no mention of the pyre. Imake denoting purpose is followed by present or aorist. Bacch, has only the (commoner) present. He has also the future after meaker as a verb of thinking.

31. In: the misery of slavery added to the sting of defeat.

- 34. τ' is doubtful. Its omission may be defended as that of δέ in l. 16. ἄλαστον δυρο.: cf. ξ 174.—35. θυγατράσε: mentioned in Xen. Kyrop. 7. 2. 26. On a red figured vase in the Louvre (Baumeister Fig. 860, J. H. 5. 18 268) Kroisos is represented alone on the pyre in his regal splendour and not as a captive. His attendant, who bears the significant name Euthymos, is either applying torches or carries whisks for sprinkling the lustral water on the pyre. The vase dates from about the year 500 s.c.—36. σφετέρας: 'his'; for this use cf. Hes. δhield 90, Minu. 12. 11 (conj.), [Anakr.] 116. 2, Pind. Ol. 13. 61, Aisch. Agam. 760; never in classic prose. ἀκίρας: in Bacen. prayer is regularly accompanied by the raising of the hands: v. 100, vi. 35, viii. 9, ix. 72; in Pind. only Ol. 7. 65, Isthm. 6. 41.
- **39.** ποῦ: is frequently used of indignation, as in Aisch. Choeph. 900 ποῦ δη τὰ λοιπά Λοξιον μαντευματα; Eur. Troad. 428 ποῦ δ' ᾿Απόλλωνος λόγοι; Aisch. Frag. 184. In Hdt. 1. 90, after Kroisos has been saved from the pyre through his invocation of the name of Solon, he proceeds to reproach the god for his ingratitude. Greek faith is based on the do ut des doctrine. (f. Theogn. 743 ff.
- 47. Not 'their aforetime foes are now (perforce) dear to them' (the γυναίκει of l. 45), or 'hateful is that which I once held dear.' φίλα is explained by θανείν γλ κιστον —48 άβροβάταν: probably—'attendant,' 'page'; so called from his dainty gait. Cf άβρὰ βαινών of Ganymede, Eur. Troad. 820; Med. 1164. In Clem. Alex. Pard. 3. 294 τὸ άβροδιαιτον is used of the gait of the "comely and delicate" courtesan. The word άβροβάτης occurs also in Aisch. Pers. 1072 (cf Frag. 57 l)., άβρατείς Nauck 60) and is parodied by δριβάτης Aristoph Ares 276. Kroisos himself is Ανδός ποδαβρός in the oracle in Helt. 1. 55.—49. δόμον: 'structure.' Cf. Pind. Pyth. 3. 38 άλλ' επεί τείχει θέσαν ἐν ξυλίνω | σύγγονοι κούραν (Koronis).
- 51. προφανής i.e δατις φανερός έστι πρό τοῦ γενεσθαι, α πρόοπτος θάνατος.—52. φόνων: 'kinds of death'; for θανατων -55. The intervention of Zeus (unless he merely represents the physical phenomenon; cf. J. H. S. 11 pl 6) is surprising, since Apollo.

was powerful to save his servant Kroisos (Hdt. 1. 87) as he saved Aisklepios (Pind. Pyth. 3. 44 καισμένα δ' αὐτῷ (Apollo) διέφαινε πιρά). Or did the early legend narrate simply that a rain extinguished the fire—a fact turned to account by the pious priests of Delphi who were eager to save the credit of their god? The stories in Bacchylides and Herodotos of Kroisos rescue look like pure romance. Still the fact remains that tradition reported the fallen king to have survived the capture of Sardis.

- 57. ἄπιστον: ef. Archil. 74. 5, Bacch, ix, 117, Pind Pyth. 10, 50. The reference is to Kroisos' translation —58, τεύχει: no need of the generic subj, though it appears in ix. 118. Pind, too has the indic (troodwin M T 467). -59. This legend of the translation of Aroisos to the Apolline paradise occurs only here but is in harmony with Greek faith from Homer on The oracle of Apollo at Delphi had jurisdiction in canonizing the 'heroes,' Apollo hunself visits the Hyperboreans on a car drawn by swans (Alk. 3, but the poet is here discreetly silent as to the mode of locomotion adopted in the translation of his servant. - 60, Tave- $\sigma \phi i \rho o i s$, here, ii. 59 and v. 55 the papyrus Las $\tau a m$; and τανίσφιρος, τανιφυλλός occur elsewhere in Mss. The miswriting is due, not to the analogy of raddoperor etc., but to the desire to avoid v in successive syllables. Cf Tarutayor x111. 4.
- 62 ἀγαθέαν. of Pytho, ii 41, Pind Pyth. 9. 71.—63, γε μέν: without δέ, cf. B 703, Hdt. 7. 152.—64. Ίέρων: the hiatus may be permissible though the word has no F. but ἀνθεμόεντι "Εβρω 16. 5 is not parallel. Wilam, inserts ω.—76. The god addressed the following advice to his mortal master whom he was forced to serve as a penalty for slaying the Python—76. διδύμους: two endings as in Pind. ἀξειν 'nurse'; the subject is σέ (Ad.netos)
- 80. Cf. Hor. Epist. 1. 4. 13 omnem crede diem tibi dilurisse supremum. 81. πεντήκοντα: not a reference to Hieron's age in 468, but a round number. The meaning of the passage is: Live as if thy life ended with to-morrow's sun, and as if thou hadst a full span of life st.ll before thee.' Narrower in range are [Isokr] Demon. 9 ἀπέλανε μὲν τῶν παρόντων ἀγαθῶν ὡς θνητος, ἐπεμελείτο δὲ τῶν ὑπαρχόντων ὡς ἀθανατος, Απίλ. Pal. 10. 26 ὡς τεθνηξόμενος τῶν σῶν ἀγαθῶν ἀπόλανε, | ὡς δὲ βιωσόμενος φείδεο σῶν κτεάνων, Kaibel 303 καὶ βιότω χρῆσαι μηθ' ὡς is αιῶνας έχων ξῆν, | μἡθ' ὡς ὡκύμορος. Cf. Herder: Mensch, gemeise dein Leben, als müssest morgen du weigehen; | Schone dein Leben, als οὐ ewig du weiletest hier, quoted by Rubensohn Berl.

Phil Woch. 1898, p. 1499. **82**, βαθύπλουτον: βαθυ- is superlative as in Pindar's βαθυδοξοι 'very celebrated,' βαθυπόλεμος 'most warlike.'

- 85. φρονίοντι κ.τ.λ.: the phrase is an imitation of Pindar's φωνάεντα συνετοίσω Ol. 2. 85 (written in 476 B.c.) and emphasizes the teaching of the port that the eternal elements can suffer no permanent corruption, while mortal man cannot regain lost youth, only the virtue of successful achievement. when aided by the Muse, confers immortality This consolation is offered to a dying prince (cf. Pyth. 1, 85). Bab's: of alθηρ ii. 16; alwes above l. 36. (f. Lat. altum. - 36. The sea is incorruptible, though it κλύζει πάντα τάνθρώπων κακά Eur. I. T. 1193. - 87. The effectiveness of the climax, in which the poet imitates Pind. Ol. 1. 1 (cf. Ol. 3, 42), is checked by the intrusion of the sentiment 'gold rejoices the heart of man' (εὐφροσύνα - εὐφρόσινον). Bacch, has less in mind the incorruptible lustre of the metal (Pind. xxxii.) than its rivalry with deerd and the fading of its charms with the advent of old age. So Pindar packs his finales with pregnant wit. - 88. ού θέμις: θ. is here applied to that which contravenes the laws of nature. wapivra: Jebb cites Soph. O. K. 1229, Plato Rep. 460 E. Some read προέντα.
- 94. πράξαντι εδ: cf. ii. 190, Sim. ii. 7.—95. στωπά: Beattie's "silence of neglect." See on Pind. xiv.; for the expression cf. κόσμον ή σιγή φέρει Soph Aias 293.—96. σὺν ἀλαθεία: so 8. 4 and 9. 85 (ἀλαθεία: χάριν 11. 187). σόν with words denoting an abstract idea is very common in Bacch. (ἀγλατα, αίσα, δίκα so Pind., εὐθυμία, εὔκλεια, νίκα, τύχα so Pind., χρόνοι) This is the tendency of choral lyric as opposed to the epic usage. βαλών 'hit the mark'; cf. οἰ ψευδει βαλών Pind Nem. 1 18. Words are missiles (Ol. 9 5, 13. 95). The MS. κ(²)αλων has been taken as a part. μεπ.; λακών, καλάν, καλώς have been conjectured. Απ. Ηιετοπ.

represents doerd (90), so Bacch represents Moloa (92), and his fame will be linked with that of his royal patron. Not only will Hieron be famous; men will attain to truth when they shall celebrate in song also (xai) the charm of the honeytongued nightingale of Keos. Danely is the final as it is the initial note (v. 3). Descousseaux takes the passage to mean: 'he will speak in accordance with truth who shall celebrate among things that are fair (xalder) the praise that is meeted out to thee by the bard of Keos.'

II. An Olympian ode in honour of Hieron, whose racehorse Pherenikos ('Victor') had already won two Pythian victories (cf. 1-4) and Pind, Pyth. 3, 74), which are to be referred to 482 and 478 and not, with Boeckh (who placed the first Pythiad in 586 and not in 582), to 486 and 482. This ode was written in 476, which is possibly the date of Pindar's Ol. 1.

Against Kenyon's conclusion that θ_0 1 also commemorates this victory. it may be urger (a) that the schol on O I does not (as he asserts) may that this ode celebrates the same victory as 64.1, (.) that Apoil of ros and D. Iyinos state that Hieron was E parcoveres and not Arreacos (a trice possible only after the fourth god A that in 472), at the time of the victory of O. 1, while Aristonikos, on the other hand, maintains to t Hieroa was Acreains, but had himse I proclumed as Espacoporos If this difference of orimon refers meresy to the date of the founding of Altna, it may be supposed that it o ancient sch lars were agreed in referring 0. 1 to 47%, (3) if 0/ I was written in 4 o, the victory of 472 remained unsuing, or the ode is lost, (4) 0/ 1 109 points to 47%, for the poet himself in lightes tast thereon was even then contemporting the more aplendal chariot race, in which four years later ho was a accessful, a victory commemorated by Bacch. L. Age not it's argument Pair 5 1 4 may however be used. It may be added that if Pini was as is claimed by some, a visitor at the court of Hieron in 4.6, it is not likely that his patron should have bespoken an additional ode from his rival, who was then at home in kees. Agon, the small city between 0 1 2 ff and Baseh if 3° ff is scarcely due to chance. As the ejigram in Pausan 8 42 9 of 6, 12, 1) states. Hieron won two Oxympan vi t ries with the grang Of these the first was that of 476 (OF . O). 76 for Of = Ol. 1), for which Bacch wrote this ode. The second would then in all pro-bability be that of 472. In 47 thanks no doubt to Simon less influence, Bacch, stood on terms of friendship with II eron, whose court he must have visited (of fever v. 11). Christ, and Fractarch Le Ode de Pond. 18: R.v. de Fe el 20. 70, maintain that Of 1 was composed in 4.2.

The age of Pherenikos, who was victorious in 482, 478, 476 and possibly also 472, is difficult to reconcile with the conservation of great speed by racers in our day. If Ol. I dates from 476 and not from 472, a continuous period of even six years is almost without example in modern times for a race-horse to continue to win races. Greek racers may however have been run only at considerable intervals and thus have retained their vigour to a greater age than is common under modern conditions, and Pelagonius art viscus, p. 32 in fact

says equos circo sacrisque certaminibus quinquennes usque ad annum rugenmum plerumque idoneos adsererant (cited by Christ). See on Ibyk, ii. A good deal depends on the age when a racer is put under the saiddle. Fennell suggests that the Pherenikos of 472 may have been the descendant of the Pherenikos of 482; if this had been the case, it would not have been beneath the dignity of Pindar to draw from a lower sphere evidence confirmatory of the transmission of hereditary qualities which he so often records in the case of his athletes.

The ode consists of five complete systems, with overlapping between the members of the triads in about half the possible cases. Antis β' , the third and fourth triads, and str. & contain the myth, which begins with one part of the triad and closes with another (cf. vi.). The first group and str. B' deal with the praise of Hieron, the poet's comparison of himself to an eagle, and Pherenikos; with antis. ε' there is an abrupt reversion to Hieron, with a prayer for whose prosperity the poem concludes. (i = 55, ii = 120, iii. - 25)verses.) The transition (vv. 50-55) to the central theme, a lyric Nekyia dealing with the story of Meleager, is not well managed. Hieron was at this time afflicted with an incurable disease, and the myth of Meleager may point to the inevitableness of suffering; Herakles too the founder of the Olympic games had his affliction of toil and met his death through the deed of Meleager's sister. But the profound melancholy of the myth is mappropriate to the theme.

In his treatment of the myth (cf. Robert Hermes 33, 151 ff.) the poet follows in part the Homeric story, H. I 529 ff, but is eclectic by his right as a lyric artist. Some of the chief points of difference are as follows: Bacch, does not mention the wrath of Mcleager, which is an essential part of the Homeric episode; nor does he refer to Kleopatra, Meleager's wife; Hom, makes him slay only one of his uncles, and does not speak of the death of Meleager's brother or brothers. The fatal brand, which is not mentioned in the epic, though Hom. makes M, die by his mother's curse, appeared in the Pleuromai of Phrynichos. Whether the tragedy preceded the ode is uncertain. It is noteworthy that the three poets ascribed tho death of the hero to the wrath of Althaia. The contest of the Kuretes with the Kalydonians, in which, according to one tradition, M. was slain by Apollo, finds a place in Bacch. Possibly Pindar anticipated Baech, in casting into lyric mould the myth of Meleager. The schol, on Φ 194 reports that the Theban poet (Frag. 249) narrated the meeting of Herakles with M. when he descended to Hades to letch

Kerberos; that M. asked him to marry Delaneira (contrast v. 165) and that on the hero's return to the upper world he overcame Achelous, who was a suitor for the hand of Meleager's sister (cf. Soph. Trach. 9 ff.). Before Pindar, another lyric poet, Archilochos, had treated the story of Herakles and Deianeira, telling how they lived in Kalydon with Omeus. Pherekydes of Leros (about 480), the mythographer, related in prose the story of Deianeira. Folk-legend or a lost epic, based on \$\lambda\$ 632, may have been the source of Bacchylides' description of Herakles drawing his bow (cf. on Stes. i.) against Meleager. Apollod, (2. 5, 12), probably following Persandros' Aθ\a 'Hρακ\έους, relates the older story that the al adea, with the exception of M. and Medusa, fled at the sight of Herakles, and that the hero drew his sword against them, but desisted when Hermes told him they were more wraiths. An unknown poet was followed by Parrhasios, who represented Meleager, Herakles, and Perseus in Hades. Nothing is known of a dithyramb Meleager by Kleomenes, whom Bergk would make a contemporary of Bacchylides, though he probably belongs to the fourth century.

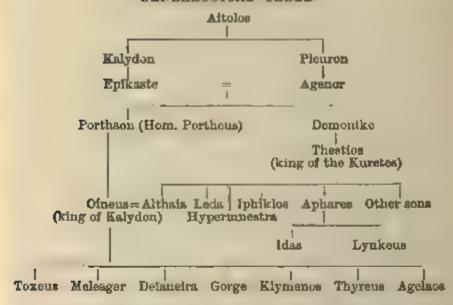
A characteristic difference in the treatment of the myth appears in Euripides, who invented the love of Meleager for Atalanta which pervades the later literature, e.g. Ovid Metam. 8, 300 ff. According to the tragic poet, Althana's brothers met their death because they would not suffer Atalanta to receive the spoils of the hunt from Meleager.

New words: άδεισιβοας 'intropid,' ἀελλοδρόμης, ἀκαμαντορίας 'of unwearied flood,' ἀναιδομάχης 'insatiate of attack,' 'merciless in attack,' γελανόω 'calin,' 'make serene,' ἐγκλαιω (?) 'weep over,' εἰσάνταν 'opposite,' ἐρειψιπίλης 'stormer of gates,' εἰρύαναξ, εἰρυδινης, ἰπποδίνητος 'chariot-swirled,' λιγυκλαγγής 'shrill-twanging.' μεγιστοπάτωρ 'of mightiest sire,' νεόκροτος 'fresh,' 'new,' ὁλιγοσθενέω, φοινικόνωτος, χαλκεόκρανος 'brasstipped,' χαλκεοστερνος, χρυσόπαχυς.

Tautometric responsion is rare: 3=98, 30=110, 34=74, 98=123, 113=153, 122=137 (the vengeance of the mother echoes the wrath of the goddess), 175=190. Non-tautometric responsion is frequent: 5=54=96, 16=188, 57=103, 63=87=109=190=194, 99=104=123, 112=125, 119=165. Much of the repetition in Bacch, is due to the poverty of his vocabulary.

Metre: dactyle-epitrite. The strophes consist of seven, the epodes of five periods. There are various noteworthy metrical peculiarities. See on vv. 11, 151.

GENEALOGICAL TABLE.



2. inποδινήτων 'chariot swirled.' Cf. έππους δινεί Aisch. Sept. 462. Though verbals in -ros often retain an active signification (πολύπλαγκτοι v. 35, βαρύτλατος vii. 4), the analogy of οίστροδινητος and άδίνητος is against the translation 'charioteers.' A quadriga is the emblem on the exquisite Syracusan coins of the period (Head Hist. Num. 150). Cf. Pind. Pyth. 2. 1 Συράκοσαι . . . άνδρών Ιππων τε σιδαροχαρμών δαιμόνιαι τροφοί. στραταγέ: cf. Pyth. 2. 58, where Hieron is addressed as πρυτανι κύριε. στρατοῦ. Like his predecessor Gelon, the tyraut may have been formally invested with the title στραταγός αὐτοκράτωρ. It is also possible to regard the word as the first example of the freer use of στρατός - δημός (Pyth. 2. 87, Aisch. Eum. 566). In tragedy the chief ruler of a city is called στρατηγός. In ix. 121 Bacch, has στραταγέταν of Minos. Pind., who uses στράταρχος for στραταγός, calls Hieron Συρακόσιου Ιπποχάρμαν βασιλήα Ol. 1. 23.—4. Μοισάν: elsewhere (8 times) Moooa in Bacch. Pind. has Moooa always. γλυκύδωρον: cf. i. 3, of Nike v 1. Compounds of yhuku- are not in favour in choral melic. has no other example, Pind, none at all γλυκυδωρος 1'6appears Anth. Pal. 5. 22 (of Epws). Cf. Theogn. 250 dyhad Μουσάων δώρα, άγαλμα: of song, Pind. Nem. 3. 13 των γο vûy: so used in a similar passage Ol. 1. 105, where Pind. also compliments the tyrant's taste. Literary gossip reported that Hiero preferred the poems of Bacch, to those of his rival, -6. Cf. x. 12, Ω 220 et τις άλλος επιχθονίων -6. εὐθύδικον: άστύθεμαν Τέρωνα, 4. 3. Hiero wielded the aceptre of justice in Sicily (Ol. 1, 12).—7 ἀτρέμ': an allusion to political unrest ? aumavoras μεριμνάν: 'throw off the cares of state '-8. ἄθρησαν: 'east thy glance upon this song'; so Pind. Pyth. 2. 70 το Καστόρειον άθρησον. (σύν) νόφ: cf. Hdt. 8. 86, Plato Krito 48 C. elvows, elvows are also possible (cf. Pyth. 8. 18). 9 1: as Ol 1. 28, Pyth. 6. 1. viv Xap. \$a0.: as Pyth. 9. 2. upavas: P.nd. Frag. 179 upalva noinidor avonha, i e. παιημα, Anth. Pal. 2. 70 μελος δ' ενιμνον δφαινειν.—11. Eivos: the poet speaks of himself in the third person, as in iv 3. This verse and 26, as 14 and 30, have one syllable more than the corresponding verses of the other strophes. To heal the violation of responsion Tyrrell improbably adds a syllable to vv 51, 66 etc. Walker emends πέμπει to πλει (the verbs are confused in the MSS of Thuk. 6. 1. 1, 8. 23. 4), brackets δέ in 14, though the asyndeton is not easily pardoned in a passage free from all agitation, reads vw | µ\$\pi\$ in 26, and omits μετ' in 30. Platt reads πλέων in 11 and deletes the My, period after θεράπων. Richards suggests εθελων for έθέλει δέ. The solution of the question depends upon the possibility of the protraction of the final long in 51, 66 etc. - 13. xpvoaumvecs: χρυσαμπύκων Moισάν Pind. Pyth 3. 89. κλεινός after κλεεννάν. The best ancient writers do not hesitate to repeat single words; cf. v 57, 60, Soph. O K, 554, 14. θεράπων: Moυσάων θ Hes. Theogen, 100, Hymn 32, 20, Theogn. 769, Aristoph. Aves 909, Kaibel 101. 3. Cf. Plato Ion 534 m of ποιηταί οδδέν άλλ' ή έρμηνείς είσι των θεών. εθέλει: here, 1. 24, 11. 169, elsewhere θέλω Bacch, does not use βούλομαι, which was not in favour with the choral poets (once in Pind).-15. χέων. Alk. xix. 4.

16 aivay 'Ispava: emphatic position (with enjambement) as the melody begins afresh; cf. l. 41, i. 29, 61, iv. 36. If Pyth. I was composed in 470. Pindar's celebrated picture of the sleeping eagle is later than Bacchyli les' splendid description of the soaring flight of the king of birds. Pind. recalls Bacch in his use of Aids deros, wherear wreprya, donds olwrwr. Such parallelisms are almost inevitable; otherwise the different situation demands different treatment. In Nem. 5. 20, an ode composed several years before this poem, Pind. says έχω γουάτων έλαφρόν όρμαν και πέραν πόντοιο παλλοντ' α ετοί (cf. I. 19). (f Theogn. 237 ff., Soph. Frag 435. Can this passage of Bacch, be a reply to Pind Ol. 2 86" That both poems commemorate victories won in 476 does not make this impossible. 17. alθέρα, masc. also m i. 36, 86, fem. iv. 35, ix. 73, without d struction of metre. See on Sa. i 11. Cf. Anth. Pal 9. 223 hepodings alerus, olunion moinos ένουράνιος, τάμνων: ήερα τέμνον Hymn b. 383, Orph. Argon

305 arelector alθέρα τέμνων. ξουθαίσε: the γνήσιος alerds 18 ξανθος accord. to Arist. (// A. 9. 32), who speaks of its fearlessness and nobility. The golden eagle is the largest and commonest of the Greek eagles. - 18. **TEPÉYETOL : the Amilie form (Anakr. xii.). raxelaus: Sa. i. 10.—19. In Ol. 2. 88 (476 B c) Pind compares himself to the eagle of Zeus. See also Pyth. 5, 112. Dante Inf 4, 94 says con ridi adunar la bella scuola di quel signor dell' altissimo canto, che si rra gli altri, com' aquela, vola. ayyehoe: δώσει έδν άγγελον ευρυσπα Zers Ω 296, πεμψεν θεος | doxor olwiws μέγαν αιετόν Pind Isthm. 6. 50. -21. Capa a laxis: laxios Boards Soph. Phil. 104. —22. жтассовт: see on Alkm. viii and cf. Pind. Ul. 2. 87. Nem. 3. 80 fore 8' alerds where in noranois . . . spaytras be κολοιοί ταπεινά νέμονται, Shakespeare 7st Andr. 4. 4 83, Milton Par. Lost 11. 185 .- 25. ov8', see Jebb on Soph. Aias 428 -- 26 δυσπαίπαλα . 'rough,' 'stormy'; connected with δεσπαλής, and formed from the redupl, denominative παιπάλλω (σείω Hesych) like δαιδάλλω. ('f κοικέλλω, μοι μ. λλω, FaiFiσσω (whence άΐσσω). Properly δ. is used of that which is difficult to traverse; in Archil. 115 of mountain glens ('rugged and steep'), as walwaleer of a mountain in N 17, of a road in P 743, and of islands. The emendation to δισπέμφελα (Nairn) or δυσπέμπελα is unnecessary. Pind has dμαιμάκετον πόντον Pyth 1, 14 γωμάται the schol. on Hes. Theogon, 116 quotes from Baech, vuparai d' év appreperte yaci, where drocytry is certainly an error, and possibly remarks also. The papyrus has a trace of the reading νωμά, and the middle is elsewhere reported only in Camt. Smyr 3, 439. With rupar therpar cf. Anth. Pal. 9, 339 wrepor aidept rupar, possibly a recollection of this passage. If we keep rupara, it is better to govern ideopar by the verb than to make it depend on άριγνωτος 27. άτρύτω χάκ: Milton's "void and formless Infinite," Thomson's "illimitable void," xdor first appears in Hesiod as the void, structly the yawning abyss (Arist. Phys. 208 B 29) Cf. the connected Skt. word vihayas (the yawning space) 'air.' Later your is either the space under the earth that is filled with darkness or the region over the earth that is fulcil with air and clouds. Genealogically Aither is the descendent, in the second degree, of Chaos. The scholon Aristoph Ares 192 cites Ibyk. (28) ποτάται δ' έν αλλοτριφ χατι for the use of χάος 'mir' Whether Bacch, derived his use of xdos from the Rhegine poet, or whether the quotation from Bykos is due to confusion with this passage, cannot be decided For goor 'air' of. Austoph Nabes 627 ad to Xdos, μά τον 'Λερα, 424, Area 192, 1218. Eur Frag 448 -- 28 λεπτό-Trixa, 'delicate'; in prose (tristotle) of animals, but never of birds. Here θρίζ is used of the plumage of the wings. Compounds with λεντο- are infrequent in poetry (ix 119; cf. λευκοπτέρυγα Ion ii) σύν: 'keeping pace with' Ζεφύρου: cf T 415 ἄμα πνοιῆ Ζεφυροιο, and good Mss. Pind Nem. 7. 29 have Ζεφυροιο πνοαι.—30. μέτ'. only here cum dat. in Bacch, and unnecessary in this passage. tôεῖν the acrist of the moment when the bird comes within the range of vision. For ἀνθρώποις Weil conj. οίωνοις.

31. Cf. Pind Isthm. 4. 1 (composed in 478) έστι μοι θεών ξκατι μυρια παντα κέλευθος | . . . Εμετέρ2ς άρετας Εμνφ διωκειν, Nem. 6 45, Bacch. IV. 48, 19. 1 παρεστι μυρια κέλειθος . . . μελέων; Frag. 63 (37) εί δε λέγει τις άλλως, πλατεία κελευθος This use of k, is probably stereotyped, but Bacch fails to give it the lustre of Pind. (cf. Isthm. 6, 22) oluos (Hom., Prud) is not used by Bacch. The point of the passage is that with Hieron as a subject the poet has at his command material as unlimited as the air through which the eagle soars. -34. χαλκεοστέρνου: Bacch, forms compounds in χαλκο- an I χαλκεο-, χρυσο- and χρυσεο-, while Pindar has only χαλκο- and χρυσο- "Appos: this reference to the battle of Hunera is an exception to the poet's reticence as regards Hieron's military glory. To Bacch, his patron is the victor at the games and a critic of poetry, not the conqueror of the Carthaginians and Etruscans. Contrast the attitude of Pindar 35 Cf. Sim. 141 φημί Γέλων', Ίέρωνα Πολυζηλον, θρασιβοίλον, παίδας Δεινομένευς, τους τριποδας θέμεναι . . . βάρβαρα νικήσαντας έθνη. So Pind. praises Gelon in conjunction with Hieron (Pyth. 1. 48). ayipaxot · Tpww dy. Γ 36. 36. εὐ ἐρδων: cf. vn. 18, εὐ ἐρδων θεοιτ 1, 25, Theogn. 368, Pind. Ol. 8. 29; το δε καλόν ποιούντες μη εγκακώμεν Galat 6. 9.-37. Cf. Pind. Ol. 1. 20 ff. δτε παρ' 'Αλφεώ συτο (Pherenikos) δέμας ακέντητον έν δρομοισι παρέχων, κράτει δέ προσέμειξε δεσποταν With ακέντητον of 42 45, with κράτει ff. cf. 48 50. Pind, is simpler but more vigorous, Bacch, loves colour. ξανθότριχα: 'chestnut,' used by Solon (22) of men; ξανθαί ίπποι Λ 680 -38. παρ' the accus, with no verb of motion as i. 6, v. 26. copublicar as 1. 6. Bacch is as fond as Pind, is chary, of epithets of the Alpheios; dкананторовы ii. 180, *allipoar v. 26. Pind, has one such epithet: eight βέοντα Ol. 5. 18 (possibly not Pindaric) Baech, paraphrases in in. 3, vi. 70; so Pind, has πόρας, βέεθρον. Eur. H. F. 368 has kallidivas of the Peneros. —39 wallow: since Pheren.kos had been on the track for at least six years, www. is equivalent to Invos as in Pind. Pyth, 2. 8 Not until 384 B.C. were special races for Taka established in contradistinction to those for Ιπποι τέλεια. Δελλοδρόμαν, δελλοπόδων Ιππων Sin

isi., Pind. Nem. 1. 6.—40. The racing with κέλητες, like that with quadrique, began early in the morning. At Olympia, at least in 364 B.C., the pentathlon followed the chariot race. Cf. Soph. Ελ. 699 ήλίου τέλλοντοι ἀκύνουι ἀγών.

41. Cl. έν Πυθώνι άγαθες Pind. Pyth. 9. 71.-42. A fuller form of this interesting expression, which is more picturesque than αιδάσομαι ενόρκιον λόγον άλαθεί νόφ Pind Ol. 2. 92, appears in Baech. 8. 3: γὰ δ' ἐπισκηπτων χέρα κομπάσομαι. Touching the earth as a sacred object was regarded as equivalent to laying hold of an altar (cf. των τυμβων απτόμενοι Hdt 4 172) in order to confirm an oath Cf the legal use of επισκήπτομαι 'denounce' in cases of prosecution for false evidence. To summon the spirits of the dead it was customary to strike upon the earth. In //. I 568 Althaia γαίαν χερσιν dhoia, in Hymn 2, 162 Hera appeals to Earth and the litans (Γμασε χθονα χειρι). See Nagelsbach Nachhom. Theologie 102. 214. Note the Ionic η in ἐπισκήπτων.—48, προτέρων: the rare (Hom) local use -44. κατέχρανεν, the active is elsewhere unattested. 46 woos with the accus, always of place after a verb of motion in Bacch.-48. The verse paraphrases άελλοδρόμαν in 39. (f. K 437 θείειν δ' άνεμοισιν όμοιοι, Verg Aen. 4. 241; piris Bopéao O 171. tros; but loor in xii., 1. 34, ta οθέων 13. 123. -47. Not overturning his driver as in the race described in Soph. El. 728 -48. term. if correct, a strange use of the historical present; of 13, 18. Pind the historical present is rare, if indeed it occurs at all. νεόκροτον: 'new forged,' ι ε. 'fresh.' ('f Pind. xxvi.l κεκρότηται 'wrought,' 'fashioned.' The last part of the compound is practically quescent as in reserves. Ken. takes it to mean 'celel rated by new clamours of applause.' Compounds of kporos are not rare; cf. disporos anafiros 'road for two carriages' Eur El. 775, χαλκόκροτοι ίπποι 'brazen hoofed Aristoph Eq. 552. Pind has imπόκροτον οδον Pyth. 5. 92. κροτέω, κροτητος are used of the rattling of chariots (O 453, A 160, Soph. El. 714) but this is a race with κέλητες. Housman conj. ler(v) aprebaporor 'abounding in noise,' Richards Lackporov. - 49. OchoEctvo: Pind. Pyth. 3. 71 Ectros τε θαυμαστός πατήρ of Hieron. τιτύσκων: Hom. has τιτύσκομαι Bacch, precedes the Alexandrians in the use of the active.— 50 ff. A moral precept serves as the transition to the myth For the sentiment of Minn 2, 15, Theogn. 167, Aisch Agam. 553, Soph. O. K. 1722, Eur. I. A. 29, 161; cf. also Pind Isthm. 5, 12. 866; with synizesis; of v. 60, ix. 132, Pind. Pyth. 1, 56.

56 ερειψιπύλαν: an allusion to his capture of Troy, Ou halia, etc., though Herakles also stormed the portals of

Hades. 60. Cf. θ 368 έξ έρέβευς άξοντα κύνα στυγερού 'Alδασ, λ 023 και ποτέ μ' ένθάδ' έπεμψε κυν' άξοντ'.-62. απλάτοι': Bacch, has a dozen other cases of -o.o. Elision as in v. 120. -64. εδάη of physical, not intellectual, cognition; cf. Pind. Frag. 166.—65. olá te ef y 73, Hdt. 2. 175; - rotacras ola φ λλα έστιν, & ανεμος. The comparison refers to the unsubstantial character of the shades (νεκύων άμενηνά κάρηνα κ 521). This is the finest of the three true similes in Bacch, (iv. 27, vi. 21). For the comparison Ken cp. B 468 μυριοι, δσσα τε φ λλα, Apoll. Rhod. 4. 216 (δσα), Verg Aen. 6. 309 (of the dead), Par. Lost 1 301 304, where the simile is localized in Milton's manner ("leaves in Vallombrosa"). Cf. also B 800, ι 51, Z 146, M.mn. 2. 1, Sim. 85. -67. άργηστάς: 'gleaning' - άργής, άργητις, both used of elevation. Jebb proposes apyeonus (of avenos; of A 306 apyeonao Norolo, carm. pop. 40). Pindar, at least, avoids epithets with drepos, and the position is prob. against such a use here. The form άργηστής varies with doyearth as applied with doyett. -69. Coar. and eyxeam both Homeric expressions. 70. Πορθανίδα: from Πορθάν, contracted from -dov, as 'Alkhav from -dov, with the accent of Terav. (f. 'Αλκμανιδαν Pind. Pyth. 7. 2. Πορθάονιδα was preferred by the second hand

- 71. 'Αλκμήνιος: cf. on iii. 12. Such metronymics are rare 73. Cf. φ 13%, 410, Theokr 25. 212. At each end of the bow a species of hook (κορώνη) was attached which kept the taut string in place. Ordinarily the bow was carried unstrung. 76. toν: illegitimate hiatus and due to confusion between tos 'arrow' (which had no F) and Fior rurus. Of Δ 116 αὐτάρ ὁ σιλα πῶμα φαρέτρης, εκ δ' ἔλετ' τον. 73 είδώς: for the gender, cf. ελθων . . . βιη 'Ηρακληειη Λ 600. 80 γελανώσας: 'having choered thy heart,' shows the strong form of the root as does γελανής 'cheerful' (of θυμός in Pind, Pyth. 4.181). The weak form is seen in γαληνός, γαληνής.
- 81 ταῦσιον: as Alkm. 92 where we may read ταῦσια πολλά κίω.—85. (f. οῦ τοι ἐπι δέος Α 515 86. For the question of. Pind. Pyth. 9-33 and see on x. 31.—87. ἔρνος: used directly and not in comparison (see on Sa. xxxix.).—90. κεῖνον: the hero who laid low so redoubtable an adversary as Mcleager ἐφ': πέμπειν ἐπί τινι in a hostile sense Aisch. Δgam. 61. (f. 1-83 above, 1, 133 below.—91. κεφαλά: used for the pronoun Σ-82, Pind. Ol. 6. 60, 7. 67.—92. Athena aided Herakles against the Styx on the occasion of his descent to fet h. Kerberos from Hades (θ-367). On vases she is often represented as assisting him.—94 χαλεπόν κ τ.λ. The key in te of the story of M. By his own end Herakles was to prove its truth. Cf. γ 147, Aisch. Prom. 34.

 πλάξιππος: Ιππηλάνα Οίνευς Ι 581, Πέλοπι πλ Β 104. -99. σεμνάς: the epithet 'august' (of Artemis in Eur. Hippol. 713) loses its strength when conjoined with the beautiful καλικ, and λευκωλένου (only here of Artemis). Cf vi. 72, ix 110. Bacch, rarely connects his epithets by conjunctions. χόλον: Ι 534 χωσαμένη, δ οί οδ τι θαλύσια γουνφ άλφης | Οινεύς έρξ' άλλοι δε θεοί δαινυνθ' έκατομβας, |οίη δ' ούκ έρρεξε Διός κούρη μεγαλοιο. -100, πολέων: not in actual contrast with power. Note the use as fem. and of. worker ύγρήν δ 709 101. πατήρ· with Oliver in 97. Words at the end of different verses often belong together especially in dactylo-epitrites.—102. βοών: used as in xiii. 3. The poet is scarcely thinking of Oineus' neglect of the goddess at the agricultural festival of the Galegia 104 kovpa: in Hom only cum, gen, -105 Soph, Meleager, Frag 369 συσι μέγιστον χρημ' έπ' Οινέως γυαις | άνηκε Αητους παίς έκηβολος θεά. | άναιδομάχαν - άναιδεα μάχης; cf. αναιδέα δηιοτήτος Ε 593. -- 107 πλημύρων the best Mas. of Hippokrates have the form with one μ. έπλημιρον (*) Archil. 97; πλημμυρω Bacch Frag 69 (B. 45),-109 μήλα: in 1 541 fl. the boar uproots δειδρεα αθτήσεν δίξησε και αθτοίς άνθεσε μήλων. Ικ μήλα here due to the Hom. μηλων Do boars attack sheep! Apollod says the Kalydonian boar διέφθειρεν τα βοσκηματα. 110. είσάνταν stands midway between Hom έσαντά and άντην (άντάν) Perhaps we should write els avrav.

111. Cf. ανδράσι δημν εθέντο P 158, στησάμενοι δ' εμάχοντο μάχην Σ 533.—112. ενδυκέως · not of friendly action as in Hom.; cf. l. 125. Perhaps - κρατερώς 'stubbornly ' 118 σύνεχέως (as Hes. Theogon. 636) from συν-+σεχ-. The third hand has here συνν-. See on Alk. iv. l.—116. κάρτος = νικην. Cf. κίδοι όρεξη Ε 33.—115. θάπτομεν: by interaction.—117. 'Αγκαΐον: the name occurs in B 609 as that of an Arkadian prince, son of Lykurgos. He participated in the Boar-hunt (Apollod. l. 8. 2, Ovid Metam. 8. 401). Skopas represented him as slain by the Loar on the pediment of the temple of Athena Alca in Tegea. There is no warrant for making him a brother of Meleager 'Αγέλαον: 'Αγέλεως in Anton. Liber. Metam. 2. This may be the Hyleus of Apollod.

Pleuron, has parpos alvas κακομηγάνου of Althaia,-124, δοράς: cf. I 547 ή δ' άμφ' αίτω θηκε πολύν κελαδον και άντην,] άμφι συός κεφαλή και δέρματι λαχνήεντι. Apollod. says that, accord, to one version of the story, the Thestiadai claimed the spoils because it was liphikles who first hit the quarry. The lyric poet introduces only effective incidents and hence passes over the death of the boar. -126 peventokenes in Homer only of individuals. (Y. Airwhol μενεχάρμαι I 529 128. "Iokkov: kh with 'Attic' correption in a medial syllable also ix. 127, 7. 9; τλ ii. 153 (mitia.). -129. 'Αφάρητα: from 'Aφαρης, inflected like Φέρης Cf. 'Αφαρητος Plut. Parall 40. The usual form of the name is Apharens. Pind Nem. 10. 65 has 'Αφαρητιδαι (-ιαδαι Apoll Rnod 1, 151) of Lynkeus and Idas, who are called by Ovid Metam. 8, 304 duo Thestardae proles Aphareia. Accord. to another account Apharea father was Periores. ратрыя: in I 567 for калуунтою фоною вотпе read kas yenrolo of 'slaughter of her brothers' in order to square Homer's account with later tradition.

139, βούλευσεν δλεθρον: cf. Ξ 464. ατάρβακτος: imperterrita as Pind. Pyth. 4 84; formed from *rappajw. Cf. άτάρβητος. — 140, δαιδαλέας λάρνακος, as Sim. xiil. I — 142. typhatoaca is the reading of the Ms. It may be retained, though έγκλαιω 'weep over' is unattested (ένδακρυω Aisch. Agam. 541), and the pregnant constr. of ex with raise is harsh. Althan shed tears over the fatal brand as she drew it from the chost. Althaua's tears in Homer (I 570) are not tears of repentance for her deed; see, however, Ovid Metam. 8. 470 inveniebantur lacrimae tamen. Tyrrell coni. έγκλασασα i.e. καίε φιτρον δυ ενέκλησε (' from the chest in which she had shut it up'), Jehh dyklargaga, Housman έλκυσασα (but the v is objectionable), Wilam, exxloraga (this, however, means 'having shut out') and eylegaga = exl- (it is difficult to see how ελκύσασα or έκλυσασα could have been corrupted into έγκλαύσασα), Desrousseaux είλε (for καίε) έγκαύσασα. 143 έπέκλωσεν: boldly used with φιτρόν. τότε: the seventh day after the birth of M. (Apollod, 1-8, 2, 1), -145. Klymenos was one of the Kuretes. Meleager had a brother of this name. -146. Egyapitar · the papyrus & farapitur. Alkm. iv. 3 has 'Eναρσφόρος so that -aν- is at least not Dorie for -εν-. In I 530 the Knretes and Aitolians allahlous evapitor. It is to be noted that the mother's curse takes effect when M. is engaged in battle. Cf. Phrynichos Pleuron, ώκεια δένιν φλάξ κατεδαίσατο δαλού περθομένου.—147 δέμας: cf. Soph. Antiq. 205, Eur. Or 40. 'Corpse' in Hom. is always σώμα, in Attic permissibly. δέμας in Homer is invariably used of a living body; cf. iv. 31, -149, rol; the Kuretes.

151 μίνυνθα . an imitation of A 416 επεί νέ τοι αίσα μ. περ, οθ τι μαλα δην. μινινθά would cure the metrical defect, but there is no verb moveddw (to which the only analogies would be Hom. ἀντάω from ἄντα and post classical διχάω from διχα); μινύνθα cannot = μινυνθη from *μινυω, since -θη is Panhellenic. Other suggestions are mirinder, mirinder, mirider (cf. 1. 90). Accord, to the Ms. the metre of 191 agrees with that of 151 and differs from the corresponding verses of the other epodes. For the expression of kareidero yaunes acon e 152. The death of Meleager is represented on an amphora of about 400 B C. now at Naples (J. H. S. 18, 270). 152 yvav: the augment is omitted in Bacch over 60 times. 183 www. mr with 'Attic' correption only here; w in ix. 39 - 154. (f. Prax illa it., X 363. aylass fish Theorem. 985, Stm. 165.—156 84 τότε: then, as never before.—157. βλέφαρον: the usual plur. (mivariable in Hom. and in Pind., who has γλ.) would not suit the metre. The sing, without metrical compulsion, So rapeia for rapeiai. Cf. Eur. Hippel 854 δακρισι βλέφαρα τέγγεται.—160. τοί: = τοια τα, referring to what follows (Pind Ol. 6 16). We might read rade = tybe P 512, Assch. Lum. 45 (with $\epsilon\rho\hat{\omega}$), or road. Evaroist s τ λ ; the sentiment that Not Being is the summum bonum, a theory of existence that antedates the Orphic doctrines of the sixth century, was even ascribed to Shenos, whose wisdom was treacherously gained by king Midas (Theopenip, Frag. 77, Arist. Frag. 37.; cf. Theogn. 425 martur μέν μή φεναι έπιχθονιοισίν άριστον, μηδ' εσιδείν αίγας όζεος ήελιοι ' φιντα δ' δπως ώκιστα πέλας 'Αίδαο περήσαι, | καί κείσεαι πολλην γην έπαμησαμενον, Soph O. Κ. 1225 μη φέναι τον άπαντα νικά λόγον το δ', έπει φανή, βήναι κε θεν άθεν περ ήκει, πυλι δεισερον, ως ταχιστα. In the presence of the hero who has been condemned to Hades in his prime, Herakles suppresses the concluding part of this famous young. It is a fine touch to put this thought into the mouth of the trumphant son of Zous who had passed the gates of death. The original form of the saving was άρχην μεν μη φώναι κ τ λ. Cf. the Centest of Hom and Hex. 315 and Nietzsche R. M. 2. 211 ff , Mahally On the Flinders Petrie Papyri, p. 70. Later writers repeat the sent ment again and again: Eur. Frag. 285 εγώ το μέν δη πανταχού βρυλουμένον κράτιστον είναι ψημι μη φωναι βροτώ, 908 το μη γενέσθαι κρείσσον ή φώναι βροτοις, 449 έχρην γαρ ημάς σι λλογον ποιο μένους τον φυντα θρηνείν εις δο' έ, χεται κακά, τον δ' αθ θανύντα καί πονών πεπαιμένον | χαίροντας είφημούντας έκπέμπειν δομων, whence Cic. Tusc. 1. 48. 115 non nasci homini lunge optimum esse, proximum autem qua a primum mori (cf. Cic. apud Lactant. 3. p. 304 non nasci longe optimum, nec in hos

ecopulos incidere vitae; proximum autem, si natus sis, quam primum tanquam ex incendio effugere); Alexis Frag 141. 14 οίκοθε το πολλοθε των σοφών εξρημένον, | το μη γενέσθαι μέν κράτιστον έστ' άει, | έπαν γένηται δ' ώς ταχιστ' έχειν τέλος, Epikur. in Diog. Laert. 10. 126, Poseidip. in Stob. Flor. 98, 57, etc.

- 161. Cf. ή-λιου ίδεν αίγας II 188 of being born. 162 ούδεις βροτών πάντα χρονον. Though this addition recalls the thought of 53 55 it does not belong to this poem and probably not to Bacch. It looks as if the lemma had dropped out. --162 οὐ γάρ . . . χρή . οὐ γαρ often precedes —163. Cf. Frag. 49 (Β 20) τι γάρ ελαφρόν έτ' έστ' απρακτ' όδ ρομενον δονείν καρδίαν: Alk. x., κ 202 άλλ' οθ γαρ τις πρηξίς έγιγνετο μέρομενοισίο, Ω 5 4; Soph. Αιακ 377 τι δήτ' αν άλγοιης έπ' εξειργασμένοις; 165 ήρα · from ή + άρα. In Bacch , Herakles has no other purpose than to obtain a beautiful bille; at least it is not apparent that his proposal is intended to console the shule of Meleager In Pindar, Mcleager's request that the hero marry his sister is prompted by the desire to secure for De ancira a protector against her dreaded suitor. It looks as if Bacen, had tastelessly modified the myth. It is difficult to d scover, with Christ, a reference to the marriage of Hieron The connection between with Theron's sister (in 476?). Demoura and Herakles is designed to establish in Aitolia the cult of the Dorie hero, who thus succeeds to the place ocupied by the Pre-doman Meleager, -167. άδμήτα: παρθένος άδμης ζ 109. -168. (f. είδος άλίγκιος άθανατοισιν θ 174. -169. (f θέσθαι γυναίκα φ 72. 172. χλωραύχενα, a peculiar epithet for a girl, but xlupos is often used of youthful beauty, of freshness and delicacy. See on Sun xxxiii, and cf. the name Chlos. -174. xpvvias. note the v.-175. θελξιμβρότου· cf. Ξ 215, of Aphrodite's girdle, ένθα τέ οί θελιτήρια παντα τέτικτο.
- at the end, is here softened by the fact that the reader involuntarily recalls the doom brought by Herakles upon himself in consequence of his infidelity to Deianeira. Cf. 16. 23 ff. Here as elsewhere the poet presupposes full knowledge of the myth on the part of his audience. Abrupt transitions often occur in the choruses of later tragedy, which are virtually dithyrambs (Wilamowitz); cf. Soph Trach 497, Eur. Andr. 274 and often in Euripides. 177. εὐποίητον 'shapely.' ποωω appears in Pind, and Bacch only in the verbal adj ἄρμα the διφρον of the Muse, Pind. Of 9 81, Ishm. 2. 2.

-182. κλειννός: the Aiolic form as in l. 12; κλεινός five times.—183. Cf. Pind. Nem. 10. 48 δρόμω σύν ποδών χειρών τε νικάσαι σθένει. ποσσί is instr., δρόμω local dat. νικών δρόμον Cf. 13 30. 184 The papyrus has ε΄πιργους = ήνπυργους (cf. Pind. Nem. 4. 12). είπιργου is possible in H 71 Since εὐ- is distracted only before two consonants, if the Ms. reading is correct, the ν is wrongly lengthened by the analogy of Hom. ει αμελίω, εὐννητους. Συρακούσιας · Συρακοσίσιαι is the best attested form in Pind., who never uses Συράκουσαι. Συρακοσίσιος Pind., Bacch., and inser., is = Ionic—Attic Συρακούσιος.

186. πέταλον 'token'; cf. 1. 92.94, Sim. v. Possibly the Syracusan custom of voting on olive leaves (πέταλα) was not originally confined to 'petalism,' the equivalent of the Attic ostracism. Cf. Pind. Isthm. 8. 46.—188. φθόνον κ.τ.λ. another mood than that of 1. 52. ἀμφοτ. χερσίν 'with might and main.'—190. το πράσσοι: of success in the games, as Pind. Ol. 11. 4 ff. εἰ δὲ σὸν πόνφ τις εῦ πράσση . . . ὁμνοι . . . τέλλεται . . . ἀφθόνητος δ' αἰνος 'Ολυμπιονίκαις ἄγκειται.

191. Βοιωτός άνήρ, as Χλος άνηρ Sim. 85. For the sentiment (193, 194) ascribed to Hesiod no closer parallel can be found in his extant works than Theogon. 51 fl · δυτίνα τεμήσωσε Διός κούραι μεγάλοιο, . . . τῷ μὲν ἐπὶ γλώσση γλυκερὴν χείουσιν έερσην, τοι δ' έπε' έκ στόματος ρεί μειλιχα κ τ λ Theogn. 169 has by δε θεοί τιμώσ', by και μωμειμένος alvel. So Pird Isthm. 6 67 alludes to an error of Hespod, has fellow countryman, and a wretched epigram in his Lonour is attributed to Pindar. (On the relation of Pind. to Hesiod see Li bbert de Pindars studius Hesiodeis.) Bacchylides' reference to a Boiotian poet. need not be taken as an indirect companient to l'indar, especially as the preceding sentence refers to envy. For references to their predecessors by the lyric poets see on Alk. xxv , Sun xx.i. όμφάν: of the poet's utterance Pind. Frag. 152; usually of the voice of an oracle -192, πρόπολος: ao Μοισαων προπολον Όρφεα Anth. app. 250.—195 ff. I readily pershade myself that I am offering to Hieron a tribute of song that brings him fair fame and that my utterance is suited to the theme; for from my song there bud forth the roots of prosperity, e.e. the poet's praise ensures the duration of his fame. wellowas: cf. the use of πέπωθα Pind. Ol. 1. 103.— 196. ebehéa yhurrar : 'glorious shaft of song'; cf. ebehéas διστους Ol 2 90 - κελεύθου · cf 10. 51 τl μακράν γλώσσαν ίθυσας έλαινω εκτος έδοι ; Here κελ. is the straight track of the arrow of song. whoses: of boom yhwavan Pu.d. Nem. 7. 71. Perhups χέων. πέμπειν γλωσσαν as πεμπειν μυθους Fur. Or. 617, cf. φεροις γλώσσαν Pind til 9 41. Jet b proposed κέλευθον γλ. δλβίω φέρων, Blass or κ έκτος θεών. τόθεν: 'thence'; abl.-gen. from the stem τ_0 . It refers to $\epsilon \dot{\nu} \kappa \lambda$. $\gamma \lambda \hat{\omega} \sigma \sigma a \nu$.—198. $\pi \nu \theta \mu \dot{\eta} \nu \tau \epsilon \theta a \lambda \dot{\omega} s$ in a different sense, in Aisch. Suppl.~104.—200. Cf. vi. 66.

III. To Lachon of Keos, son of Aristomenes, victor in the boys' foot-race at Olympia. Probably before this victory Lachon was successful also at Nemea. This brief epinikion was sung after his return home from Olympia. A longer ode in honour of the same victory (nos. 7 and 8 in Ken.) was sung either at Olympia or in Keos.

Metre: logacedic. The strophes contain six periods. There is no epode, as there is none in Pind. Ol. 14, Pyth. 6, Nem. 2. Possibly the last three verses form a single period. Blass transfers to the last verse the ultimate syllable of vv. 7, 15.

- 1. Λάχων... λάχε: for the word-play (δνομα δρνις, nomen et omen) cf. Gen. 27. 36 "Is he not rightly named Jacob for he hath supplanted me these two times," Shakesp. Rich. II. (ii. 1. 73) "O, how that name befits my composition! Old Gaunt indeed, and gaunt in being old," (cf. 2 Henry IV. iii. 2. 349). Arist. Rhet. 2. 23. 29 treats the argument from significant names as a kind of enthymeme. Pind. sometimes plays on proper names (Ol. 6. 30, Pyth. 3. 28, 4. 27), Sim. in 168, Plato in Symp. 185 c. Euripides was called τραγικός έτυμολόγος. Examples of such δνόματα ἐπώνυμα are Arete, Aias, Aphrodite, Apollo, Helen, Krios (Sim. 13), Meleager, Odysseus, Parthenopaios, Pentheus, Polyneikes, Sidero. Lachon, like Laches, is a clip-name of Lachemoiros.—4. δσσα: exclamatory; cf. ix. 120. The contrast is furnished by 1. 10.—5. ἀμπελοτρόφον: the grape is a legend on the coins of Keos.
- 9. βρύοντες: a favourite verb with the poet; not used by Pind. For the constr. cf. Eubulos 56 κισσώ κάρα (MSS. κατα) βρύουσαν, Bacch. 13. 36 στεφάνοισιν χαίταν έρεφθείς. See on Sim. v.—10. αναξιμόλπου: a new word; cf. αναξιφόρμιγγες ύμνοι Pind. Ol. 2. 1. As Kenyon remarks, αναξιβρόντας ix. 66 favours the derivation of ἀναξι- from ἀνάσσω; so too ἀναξίαλος Ποσιδαν 20. 8, and άγλατας άνάσσων Pind. Frag. 148; but ἀναξι- may come from ἀνάγω ('Urania who awakes the song'), as has been shown by Bury Isthmian Odes p. ix. Cf. the note on Lasos.—12. 'Αρίστομένειον: the use of the adj. ending -tos to denote primarily connection and especially paternal descent was retained in Aiolic, Thessalian, and Boiotian, while Ionic and Doric used the patronymic gen. In lyric and tragic poetry the adoption of the patronymic -cos is due to imitation of Hom. e.g. Τελαμώνιον υίον N 67; cf. Κρόνιε παι 'Péas Pind. Ol. 2. 12, 'Ινάχειον σπέρμα Aisch. Prom. 705 (-eιos

instead of -ισι, transferred from -εσ- stems); Tennyson 'a Niobean daughter'—14 προδόμοις · Pind. Pyth. 2. 18 σὲ δ', & Δεινομένειε παῖ, προ δομών παρθένος ἀπυει, Λεπ. 1. 19, Isthm. 8. 2.—18. στάδιον: Lachon's name does not appear in Eusebios' list of Olympic victors, because he was a boy, and no register of boys' victories was kept. In the register of Keian victors (Pridik de t'el insulae relius p. 160 ff.) we read among the Nemean victors: Λάχων 'Αριστομένεσε παίδων. κρατήσας echoes κρατεθσαν 1. 7.—16. Tyrt. 12. 24 ἄστν εὐκλείσας, Sim. 125. 2 πατριδ' ἐπεικλείσας (cf. Kaibel 945. 2). Here the Dor. aor., as Pind. Pyth. 9. 91; cf. v. 67, ix. 129.

IV. In bonour of Automedes of Phleius, who seems to have won three out of the five divisions of the pentathlon at the Nemean games. The poem may possibly have been composed in the Peloponnese during the poet's exile. To a Phleiasian the ancient traditions of the neighbouring Nemea were of especial interest; hence the first triad deals with Herakles' connection with the place, and the establishment there by the Seven against Thebes of the funeral games in honour of Archemoros. At the end of the epode a transition is made to Automedes, the recital of whose skill and the praise of Asopos, his native stream, fill the second triad. Of the four systems only two are preserved. The poem contained two myths, of which that dealing with the history of the seat of the contest is, as in Pindar (but only in Nem. 10, Isthm. 7), put at the beginning.

New words: διακρινής (?) 'clear,' εύναής, μηλοδαίκτης 'slaughterer of flocks,' ξανθοδερκής 'tawny-eyed,' πορφιρο-

dirns, pourikaamis.

Metre: dactyle-epitrite. The strophe consists of nine (five according to Jurenka), the epode of five periods.

1. χρυσαλάκατοι: of Artemia v. 38 (note), see on Pind, i. l. Xάριτες; the Graces preside over the games and over poetry. To the athlete they impart the qualities that ensure success; to the poet they grant 'perstasive renown.' (f Pind Ol 14 init—2. πεισίμβροτον supports the vulgate Aisch. Choeph. 362.

3 θείος inspired by the gods, as θείος ἀσιδος δ 17. προφάτας, the poet. See on Pind viii 5 and cf. γλικών κώμου προφάταν Nem. 9. 50. Bacch, has φημα, but προφάται 10. 28.

The text supposes that ελ κοβλεφαρων has been displaced by τε loβλ. So in Pind. On 6. 30, IstAm. 7. 23 ισπλοκαριος has been substituted for ισπλοκος Jebb reads επει ("utterance") M. Sτ', Housen. M. το.

-4. εθτυκος - έτολμος, scil. έστι, as Alseh Suppl 974. For the constr. of. also θεός εθτυκος έρπεν Kallim. 5. 3. - 6. εὐθαλές of. πανθάλής 13. 196, εὐθαλης Alseh. Frag. 300. 5. εἰθαλης να moxe.

common (Pind Pyth 9-72, Aristoph Aves 1062) — 6. µŋλο-δαίκταν: in tragedy we have -δαίκτον in compounds (ανδρα-, αὐτο-, λουτρα-, πυργα-).—9. In Pausamas' time the cave of the Nomean hon was still shown—bee Frazer on 2-15-2, Baumeister fig. 722, J. H S 18-274.

10. φοινικάσπιδες. Alkmaion hore an alθά άσπις on the expedition against Thebes (Pand Pyth. 8, 46). The shield of Dionysos was red (Quint, Smyrn 5, 27), φ is a variation on the usual designation of the Argives as $\lambda_{ei} \star \alpha \sigma \pi_i \delta \epsilon_i$ (Aisch, $S_{ei} d$, 88, Soph, Antig 106, Eur. Phoin 1099), which is perhaps due to etymological association with apply. juifeou: used as in Hes. (W. D. 160) from whom Baech, borrowed much. The number are the heroes and kings of the mythical period especially those engaged in the wars at Thebes and Troy (cf. M 23, Hymn 32, 19, Sun, xii). The word is often used of the companions of those heroes who had divine blood in their veins. Cf v 60 λιπώντες Αργος . . . χαλκάσπιδες ημιθεοι. 11 κριτοί: έν 'Αδραστειφ νομφ 'according to the foundation of Adrastos' Pind. Nem. 10, 28. -12. The Nemea were 4θλα έπ' 'Αρχεμόρφ; ef. the title of Stesichoros' poem 'Aθλα έπι Πελ q. In his Nemea Austrylos related the foundation of the games in commemoration of the death of Oplicities, the infant son of Lykurges and Eurydike. See Sim xx. and cf Apollod, 3. 6. 4, schol. Pind. Nem p. 424, Paus. 2. 15. 2 (Frazer 2, 92), Hyginus 74. ξανθοδερκής: cf. γλαικώπες δράκοντες Pind. (). 6 45 Of this serpent, Stat. Theb. 5, 508 says livida fax ocules. ξανθος of flame, i. 56, xini. 4. 13. αωτεύοντα: for the usual durteorra (cf. on Alkin, x. 8); Stat. Theb 5, 502 ule graves oculos, lan mentraque ora comante mergit humo. fesmisque din puerdibus actis | labitur in somnos Hesveh. glosses durever by draviferbar, a meaning impossible in itself but due to a confusion with the myth that the claid was placking flowers while its nurse Hypsipyle was showing a spring to the chiefs of the expedition. So Eur Frag 754 says of Ophelton · έτερον έφ έτέρω αίρομενος | άγρει μ' άνθεων ήδομένα ψυχά | τὸ νηπιον άπληστον έχων υπέροπλος of size the Hesiodic, not the Homeric meaning,

Ken. engasts ávalevorra 'in caroless sport ; el ávaleir ápporrajor, vala and avales in Ais ii , ávaleia in 8 phron. Elus alarrovera 'wan dering,' el Stat. Then. 4, 792.

-14. σάμα. as Pind. x 10. So the destruction of the sparrows in B 308 was an omen. Opheltes was renamed Archemoros ('the beginner of doom'). 15. μοῖρα 'ef ii 121, 143, ix 24, 89; alσα xix Contrast viii 15. νιν: elsewhere sing , here of the ἡμιθεοι. The plur. once in Pind., Frag. 7. 16. πείθε: 'could persuade' Amphiaros could not persuade Advantos to retrace his steps

just as Kalchas failed to persuade Agamemnon at Aulis. The negative with the imperfect instead of the agrist denotes baified effort, frustrated will. Cf. vi. 13.—17. εὐάνδρους: Tyrt. 15. Ι Σπάρτας εὐανδρω. άγνιάς. of Argos. Note the similarity in expression in Pind. Py/h. 8. 52 ff., where Amphiaraos ('Οικλείδας) prophecies concerning Adrastos in the second expedition against Thebes: μόνος γάρ ἐκ Δαναών στρατοῦ | . . . ἀφιξεται λαφ σὐν ἀβλαβεῖ | 'Αβαντος εὐρυχόροις ἀγνιάς.—18. The asyndeton is more remarkable than that after the exclamation in 15. πρόνοιαν: cf. Aisch. Agam. 684 προνοίαισε τοῦ πεπρωμένου γλώσσαν ἐν τύχα νέμων.

- 19. Takaiovišav: as Pind. 0/ 6. 15; a double patronymic for Talatur or Talatoas. Cf. 'Ianeriorions Hes. W. D 54 and παιε 'Aγαμεμνονίδας Soph. El. 182.—20. Alliteration with r; cf. 15-16, 39-40, 45. πλαξίππφ of Polyneikes, as of the Boiotians Hea, Shield 24; of Omena in 97; of Thebe Pind Ol. 6 85. -21. ἀπ' ἀγώνων: with έρεψωνται κόμαν -22 Νεμές: with symizesis as 12. 8, Pind. Nem. 4. 75.—28. Tolera: the Nemean games in honour of Zeus were celebrated on the 18th of Skirophorion in the second and fourth year of every Olympiad. στεφάνφ: of fresh celery (σέλωνον), which had a functional application. The festival was an dywr στεφανίτης from the time of its renewal in 573. Tradition reports that prior to the Persian wars the prize was a crown of olive, and that afterwards celery was substituted to express the giref of the Greeks at the loss of their countrymen. Since the Nemean contest was an έπιτάφιοι άγων in commemoration of Archemoros, celery was probably used from the beginning (Paus, 8, 48, 2)
- 27. πενταίθλοισιν: dative with the verb as in Aristoph. Nubes 603 (Banyais $\ell\mu\pi\rho\ell\pi\omega\nu$). $\ell\nu\ell\pi\rho\epsilon\pi\epsilon\nu$: cf. Aisch. Agam. 6 λαμπρούς δυνάστας, εμπρέποντας αιθέρι. See on Sa. in. -28. διακρινές: formed like εὐκρινής, είλικρινής. The MR. διακρινέι (\$\phi dy) can scarcely mean 'surpass in splendour' -29. διχομήνιδος: 'month-dividing,' 'when the month is halved.' Of the full moon &. Mira Pind. Ol. 3. 19, διχομηνίδεσσιν έσπέραις Isthm. 8 47. The featival took place at the time of the full moon (cf. Nem. 4. 35). ocháva: so -ava in 'Aθάνα; elsewhere Bacch, avoids two Doric a's. 30. κύκλον: cf. Ol. 9. 93 διήρχετο κύκλον δασα βοά.—32 ff. This passage settles the disputed sequence of these three parts of the pentathlon: throwing the discus, hurling the javelin, and wrestling; cf. Pind. Nem. 7-71, Sim. 153. Automedes was probably defeated in the long jump and the foot-race. The relative value of the divisions is unknown, but the victor must have won in three out of the five events (Aristerd.

Panath. 3. 339, Plat. Quaest. Symp. 9. 2. 2). Recent discussion of the pentathlon will be found in Philot. 1891, p. 469 ff., Jahrh. 1893, p. 785 ff., Henrich Bayr. Gymn.-Bl., 1894, p. 366 ff — 34. Cf. al $\pi\delta r$ al $\theta\epsilon\rho a$ 1. 36.

- 36. The construction is obscure. Perhaps τοῖος (ἐφάνη) is to be supplied. A is hardly correct (excedentages r' Stahl for ή τελειταιας,. δή (Jehb) is weak, though the comma after χειρος untangles the construction. αμάρυγμα; accusative of respect: 'in the flashing movements of the closing wrestling bout ' Cf. Pind. Isthm. 8. 41 στεροπαίσε ποδών. -38, wpóg: the preposition is unnecessary (ix, 35), but is to be taken by timesis with the verb. 39. Mention of the Asopos forms the transition to the myth, which is often introduced by a relative pronoun (700). The river-god Asopos is said to have settled at Phleius, where he married Metope, the daughter of the Ladon in Elis. By her he had two sons and twelve daughters, 1.a. Korkyra, Salamis, Aigina (cf. 13, 44), Peirene, Kleone, Thebe, Smope. Cf. Hdt. 5, 80, Paus. 2. 5. 2, 5. 22. 5, and esp. Drod. 4, 72, who probably followed the legend current in Phleius. According to the common tradition Thebe was the daughter of the Boiotian Asopos. Cf. Pind, Isthm. 8. 17 χρη δ' έν έπταπυλοισι θηβαις τραφεντα | Αίγίνα Χαριτων άωτου προνέμειν, | πατρός οθνεκα διδιμαι γένοντο θυγατρες 'Ασωπιδων οπλόταται. Bucch. may have this passage in mind II 49 ff. 40, x86va: terminal accus, as έλθων γαίαν Eur. Alk 8.-41. Nείλου: with the passage of, Isthm. 2. 42; 6. 22 ff. of the Ankulai; μυριαι δ' έργων καλών τέτμηνθ'... κέλει θοι καλ πέραν Νείλοιο παγάν. The Ethiopians led by Memnon are here meant - 12. civas: usn. eivaev or eivaers.—44. κούραι: the Amazons, led by Penthesilea, who fought at Troy. There may also be a reference to Herakles' encounter with them. Simplification; cf. v. 75.
- 45. For the voc. after the 2nd person see on Pind. xxiii. Histus before dvaξ as in Pind. Pyth. 4. 89, etc. Pindar may have used the F, but the histus in an Iomic poet is purely conventional. So in μεγιστοάνασσα 19, 21 46 έγγόνων (έκγόνων? cf. ix. 16): the heroes Telamon, Herakles, Aias, Achilles, whose fame redounds to the glory of Asopos. Aiakos, the grandfather of Achilles, was the grandson of Asopos. Descent from a river god was an honour (Φ 185): Nestor was descended from Enipeus, Asteropaios from Axios. Since Phlems was poor in local legends the poet draws, somewhat after the recondite Alexandrian fash.on, upon the genealogy of its river-god γεύσαντο: 'tasted' the prowess; cf. T 258 γευσομεθ' άλληλων χαλκηρισιν έγχειησιν. Τροίας:

Troy was taken by Herakles and by Neoptolemos. -47. & along'; of the use of drd and rard.

V. For Alexidan.os of Metapontum, victor in the boys' wrestling match at Delphi. The ode was probably sung at Metapontum before or in the temple of Artemis, the patron goddess of the city, the divinity to whose favour Alex, therefore owed his success, and whose intercession with Hera freed from their madness the daughters of Proitos. The local cult of Artemia suggested to the poet the selection of this myth, which stands in no known connection with the family of the victor. The individual is absorbed in his native city. This is the only extant ode in honour of a Metapontine, though almost a third of Pindar's odes was composed for Sicilians or inhabitants of Magna Graecia, From I. 24 ff. it appears that Alex, had been deprived of a victory at Olympia by the unjust verdict of the judges. Of the three systems, the first contains an exordium to Victory and personal matters relating to the contest, and at the close of the epode passes to the myth. The second and part of the third triad narrates the story of the daughters of Proitos, with an incidental mention of the quarrel of Proitos and Akrisios and of the foundation of Tiryns. The last epode brings us back to Metapontum, with a possible allusion to the ancestors of the poet. Contrary to the general usage in epinikia the victor is not mentioned again at the close. In contrast to Ode ii., which shows Artemis in her wrathful and malevolent aspect, the link between the parts of this poem is the beneficent activity of the goddess.

For the myth Bacch, is dependent only in part upon Hesiod, since that poet ascribed the madness of the Proitides to their refusal to accept the rites of Dionysos (cf. Apollod. 1. 9. 12, Diodor. 4. 68). It is possible that Bacch, also used an Argolic prose version of the story; at any rate, Akusilsos, an Argive historian (about 480 B.C.), ascribed the frenzy of the Proitides to implety towards an image of Hera (probably the work of Argos and the first statue of the goddess). According to the usual account, the agent of their cure was Melampus (schol. o 225, Hdt. 9. 34, Apollod. 2. 2. 2, Paus. 2. 18. 4, 8, 18. 7, Ovid Metam. 15, 326), who chased the maidens to Sikyon; but Bacch, chose that form of the legend which did honour to Artemis; and the tradition which made Artemis their healer was adopted by Kallim. Hymn to Artemis 233 ff. A reconciliation of the two legends appears in Paus. 8, 18 7, who reports that Melampus cured the Prottudes at Lusor in a temple of Artemis. In his account the temple is already erected, but, according to L 110, it was not founded until the cure had been effected. Heavehios s. asponger says that Melampus built the temple on Mt. Akron in Argolis. The healing of the Proitides is represented on a vase of the fourth century now at Naples (J. H. S. 18, 273; cf. Wiener Vorlegeld ser B. pl. 4, 3, 4 and de Witte Caz. Arch. 1879, p. 121). We have already seen on Ode i. that Bacch followed a different tradition from his contemporary Herodotos. In this instance the historian (9, 34) speaks merely of the madness of the 'women in Argos' (so also Diodor. 4, 68, Paus. 2, 18, 4. Apollod. 2, 2, 2 makes the madness of these women follow upon that of the daughters of Proitos. The ancients regarded madness as a mainfestation of divine wrath (in tragedy, Io, Aias, Herakles, Orestes). This poem is peculiar in the absence of the gnomic clement.

New words: ἀδεισιβοας, ἀμετροδικος 'measureless,' 'mmoderate,' ἀριστοπάτρα 'of noblest father 'εθγυιος 'shapely limbed,' ἐππώνης, καλλιροας, ὁρθοδικος (as Pind), πάννικος 'crowned with constant victory,' φοινικοκράδεμνος 'with crimson searf.'

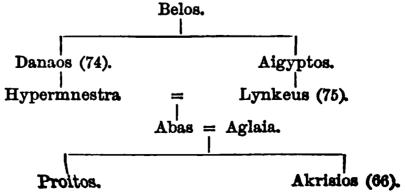
Tautometric responsions: 26-96, α as 7-21-49, παρ 47-103. Metre: dactylo epitrite, with eight (or possibly nine) periods in the strophe, eleven in the epode. The latter may be reduced in number by joining vv. 1 and 2, 3 and 4, 6 and 7, 9 and 10.

1. The restoration of the first three lines is entirely conjectural. In Frag. 71 (48) Nike is called κουρα Παλλαντος πολυώνυμε That Pallas is not meant here is certain from i μιζηγος, which is appropriate to Zeus alone (Κρονίδας 1 18, Δ 166). The parentage of N.ke from Zous, which here for the first time appears in literature, is due to her athaity with Athena. Farnell compares N εὐπατέρεια Menander Frag. 616, Himer. 19. 3. γλυκυδωρε restored from Stob. Flor. 3. 66 (Ursinus), who also quotes εν πολιχρ. . . . άρετης with uplyers and Attic forms throughout. Victory, like the Muse (i, 3), is the giver of renown -4. πολυχρύσφ: usu of cities famed for their wealth (Troy, Mykenai, Sardis, Babylon). -5. Cf. Hes. Theogen. 388. -6. κρίνας: cf. Pind. Isthm. 5. 11 κρίνεται δ' άλκά δια δαίμονας άνδρων. τέλος ρινιεπιτιπ: έφ' έκαστφ | ξργματι κείτο τ. Isthm. 1. 27.- B. έλλάθι: an Atolic perfect as ελλάτε (conj) Kallim, Frag. 121 - έλάτε Apoll. Rhod. 4. 984. In the perfect a is to be expected (ocola : the λλ as in χέλλια from χεσλ-), but the ā. which is possible also in ελλαθι Sim. 49, is either due to levelling of quantity (Thros: ablant Ion.-Attic Thaos, whence by contamination Thaos A 583), or is simply an imitation of the epic η in $i\lambda\eta\theta i\gamma$ 380 (σισλημι, cf. consolars. For τληθι we expect τλάθι, which occurs in Theokr. 15, 143. The grammarians report as Aiolic both Exhadi and faxaos. The words in question are applied

only to divinities.—9. Στυγός; cf. Hes. Theogon. 383. Ken. has Διός, which identifies Nike with Athena (Soph. Phil. 134, Eur. Ion 456). 6ρθοδίκου: with reference to δικας... δρθας, l. 26.—11. κατέχουσι; cf. 13. 130 έξειν πόλιν.—12. εύφροσύναι; pl. of the various forms of festivity following on the victory, cf. Solon 4. 10, Aisch. Prom. 539. Pind. has the sing. Pyth. 11. 45; cf. είλαπινάζοισιν εύφρόνως Pyth. 10. 40. θεότιμον διστυ; θεοτίματον πόλιν 9. 98.—14. Cf. Pind. Pyth. 10. 57 ff. Ίπποκλέαν . . . σον δοιδαίς | έκατι στεφάνων θαητόν έν δλιξι θησέμεν, Pyth. 4. 241 'Λελίον θαυμαστός υίδς.

15. viv: in this ode the victor is never addressed in the second person.—16. βαθ. Λατούς as Pind, vii.—20. (πεσον: cf. Pind. Pyth. 9. 123 πολλά μεν κείνω δίκον | φιλλ' έπι καί στεφάνους-the φυλλοβολία 21. ήρα χάρω. So in Pherekiviles of Syros σδ δέ μοι χαίρε και ήρα Ισθι. Cf ήρα φιλοξενίης Kallım, Frag. 41. The prepositional use is derived from θυμφ πρα φέροντες Ξ 132. Aristarchos took πρα to be the accus. plur, of an adj. * \$\textit{hpos}\$, but Herodian regarded it as accus. sing of *hp. The word is usually derived from wap in apperos etc., but it is possibly cognate with Old Bulgar. varem 'gift,' 'protection.' This suits the F in o 56 -23. ye points to the unfair decision at Olympia. www: temporal; cf. Pin l. xv. 1, our dendra yeven Puth. 4. 10. woos with the dative is rare in choral poetry. See on Pind. xxvin. Bacch. does not use πρός with gen, = ύπό, πεσόντα: lapsum. Cf. είδε νικάσαντα . . . 'Aώ: 11. 40. After είδε of actual perception the pres. part, is usual in Attic prose; τεσόντα είδον Hilt. 9, 22; the perf. e.g in δρά ἐκπεπτωκότα Soph. El. 749. (f. the use of alσθάνομαι in Thuk,—24. φάσω: the future anticipates the delivery of the ode: so Jurenka, who compares Pind. Nem. 9, 43, Isthm. 1, 34,-27. Bacch, ascribes to injustice what Pindar usu, ascribes to masfortune or untoward circumstance. Attacks on the impartiality of the Hellanod.kai, though rare, are not wanting (P.nd. Nem. 8; cf. Plut. Quant Plat. 2, Diod. 1. 95, Paus. 6. 3. 7), and it has been noticed that Eleian contestants gained a suspiciously large number of victories. An unjust verdict might be rectified by an appeal to the Eleian senate. antroamer, we might expect the middle 'turn away from ' (so ἀποτρέπομαί τι in trag), in which case δρθάς would be hypallage for δρθάν κελ. (so l'ind. Pyth. 11. 39) біказ. Сf. апотроню учюца Руth. 8. 94.—28. Bacch. is fond of this order, in which a substantive divides a preceding adj from a following substantive: in 19, 98, v 8. wayξένφ: the Olympian games were open to all who could prove genuine Hellenic descent. (f. Pind. Ol 3, 18, of the olive tree at Olympia: σκιαρόν φύτευμα ξυνόν άνθρώποις.

29. στεφανωσάμενον: Bacch. avoids the active (ἐστεφάνωσε χαίταν Ol. 14. 24). - 30. πορτιτρόφον: Artemis is also ταυροπόλος. αν: only here is the infin. used with the modal particle. av and ke are equally frequent in Bacch.—31. The wiliness (of his adversary) did not assail the youth with tortuous craft. The meaning 'brought the youth to the ground' requires the assumption of a violent tmesis ($\epsilon \mu \pi \epsilon \lambda \dot{\alpha} \zeta \omega$); cf. πέλασε γθονί Θ 277. Some would find in the lacuna a reference to the training of Alex.—32. καλλιχόρφ: of Orchomenos, Pind. Pyth. 12. 26.—33. ποικίλαις: malo sensu as Pind. Ol. 1. 29, Nem. 5. 28. τέχναις: 13. 16 παντοίαισι τέχναις.—34. In a miscarriage of justice, as in any extra-ordinary event, the unrationalistic Greek seeks the presence of a superhuman power. Cf. viii. 16, x. 41, Solon 11. 2. Ken. compares Ψ 383-393, 774. The real opinion of the poet lies in the second alternative.—35. γνώμαι: the decision of the judges. πολύπλαγκτοι 'erring,' without the connotation of intentional injustice. Cf. Pind. Ol. 7. 30 al δὲ φρενῶν ταραχαὶ | παρέπλαγξαν καὶ σοφόν, Eur. Hippol. 240 παρεπλάγχθην γνώμας ἀγαθᾶς, Kaibel 594. 5 (late) πολυπλ. πραπίδες. -37. άγροτέρα: see on Skol. iii. -38. χρυσαλάκατος: 'of the golden bow,' not 'of the golden distaff.' Used of Artemis 7 70, of Leto Pind. Frag. 139. 1. Hesych. has χρυσηλάκατος καλλίτοξος, ήλακάτη γάρ ὁ τοξικός κάλαμος. passage is an extreme case of the poet's fondness for epitheta ornantia. The epithet εὔκλεια would have been more to the point.—39. ἡμέρα: with reference to Artemis' healing of the Proitides. See on l. 96 and cf. Anakr. i. 7. Paus. 8. 18. 8 says that the citizens of Kleitor, near which the cure was effected, called the goddess ἡμερασία. Despite ἄμερος in Pind. and the bucolic poets, the word has Pan-hellenic ē: cf. S. G. D.-I. 3342. 20, 4629. 172 and see Christ Beiträge z. Dial. Pindars p. 41. The epithet serves here, infelicitously enough, to introduce the myth.—40. τα : a relative pronoun often occurs at the beginning of the myth (13. 64, Pind. Ol. 1. 25, 3. 13). A relative adverb in l. 113 makes the transition from the myth. 'Αβαντιάδας: the genealogy is as follows:



Lynkeus succeeded Danaos as lord of Argos.—41. κατίνασσε — εδρυσατο; only here with an impersonal object. πολύλλιστον; νηὸς π. Ηγηνα 4, 28.

43 ff. Cf. Eur. Barch. 23 ff -45. παραπλήγι: the transitive use only here. E.ther - ανάγκη τη τας φρένας παραπλήγας ποιούση, or φρένας is the object of ζειξασ'. Cf. παρφρονός λύσσας 1. 103 and παράφρονε και παραπληγε την διανοιαν Plut. Pomp. 72. φρένας: φρ fails to make position only here; θρ m ii. 8, ix. 124.—46. Cf. κρατερή ἀνάγκη Z 458. ζεύξασ': as ἀνάγκη teryels Soph, Phil, 1025, πότμφ ζυγένθ' Pind, Nem. 7. 6 .--47. Cf. schol. o 225 bid the ek rebrnros deenthoytorias duapτουσών els "Hpar.—50. Bacch. omits any reference to the irreverence done to the Fouror of Hera, which was explained by Curtius as symbolical of the contempt for the older divinities. of the country 51. πλούτω κ.τ.λ. constr as Hdt. 6. 127 πλο τω . . . προφέρων 'Αθηναίων. παρέδρου: only here of a wedded wife. Themis bears the title Dies mapeopos Ot. 8, 22, but not because of the tradition followed by Pind, in Frag. i. 10. Note the labral alliteration in 50 51. 52, εύρυβια: generally of persons (always in Pind.), but of. φθόνοι είρυβ. 16. 31 and πλουτος εξρυσθένης Pind. Pyth. 5 1.-54 παλιντρ. νόημα: Artemis turned the fashion of their thought from sanity to mad illusions. - 56. Cf. Verg. Ed. 6 48 Proctides implerunt falsis ungitibus agros.

59-81. The settlement of Tiryns by Proitos .- 61. abaσιβόαι: who know no fright when they confront the βοην dyaθol in battle. (f. ii. 155. - 62. χαλκάσπιδες ήμιθεσι. все on iv. 10.-63, πολυζήλφ: 'envied by many' because of his kingly station, rather than 'very prosperous,'-65, βληχράς: cf. Pmd. Frag. 245 πρόφασις βληχρού (βληχρά?) γίνεται νείκεος, where the grammarians report \$\lambda \tau - i\sigma\cop \rho_0 \text{os, though in Frag. xvi. 9 it is 'feeble,' as probably in Bacch. 13. 194. The expression βληχράς ἀπ' άρχας appears to mean 'from a feeble beginning,' i.e. in childhood. Tyrrell suggests βληχάς ἀπ' depas 'from the first infant cry.' Apollod. 2. 1. I says that Akrisios and Proitos kard yacrobs eri beres ecraciatos rods άλλήλους. The enmity of their ancestors descended to the children as in the case of Tyndarcus and Hippekoon aveπαλτο: cf. δρωρε νείκος Ω 107.-68. ήρειπον: see on 5110. xiii, 3. αμετροδίκοις: framed on the model of αμετροεπής Β 212 (cf. dποινοδικος). The last part of the comp. is almost quiescent. Lit. 'exceeding the measure of right' (cf. μετριαkai dekaca Aristoph Nubes 1137). páxacs: on the way from Argos to Epidauria Paus, (2. 25. 7) saw a monument of the battle for the kingdom. Apolled, 2, 2, 1 narrates that Akrisios expelled Proitos from Argos and that the latter fied to Lykia, where he raised an army and on his return occupied Tiryns. The Argive territory was then divided, Akrisios receiving Argos, while Proitos kept Tiryns. Paus (2, 16, 2), who does not here mention the rivalry of the brothers for the possession of the kingdom, reports that Proitos received το Πραίον και Μιδείαν και Τιρινθα και όσα προς θαλάσση τῆς Αργείας, and adds σημεία τε τῆς ἐν Τ΄ οἰκήσεως Προίτου καὶ ἐς τόδε λείπετας, i.e. the τείχος 1, 77. On the other hand Ovid Metam. 5, 250 says that Akrisios was forced to flee from Argos and then attacked his brother. The picturesque addition in 69 ff. is probably the poet's own embellishment.— 70. λαχόντας: causal.

71. onlovepov. partitive apposition with mailas 72. πρίν: Bacch uses only the infinitive with this particle, and does not employ fus, fore, or bopa (temporal). -75. διωξίπποιο. of Ares iv. 44, of Kyrene Pind Pyth. 9 4 -77. κάμον: the final syllable is anceps because the cola of 77 and 78 make one verse -78 woke: the poet follows the tradition that refers the construction of the city to Tiryns, the son of Argos. From Paus. 2. 25. 8 we infer that the city was already built when the Kyklopes came from Lykia to Proitos and fortified it with massive walls. Apollod. 2. 2. 1 has ταύτην (Tiryna) αὐτῷ (Proitos) Κυκλώπων τειχισάντων. Neither θεοδμάτους in L 58 nor κτίζειν in L 72 proves that the Kyklopes built the city, as well as the forti fying walls, at the command of Zeus. " kritan ('settle anew') need not be used of the original foundation, and in Ocool, the first element is often faint in lyric poetry. Tiryns is called Κυκλωπία πόλις Eur. H. F. 15; cf. Pind. xxv. 6.—80. ίππό βοτον: of Argos B 287. - 82. Evθεν: the relative resumes the story interrupted in l. 59. 84. Syarpes: three in number according to the schol, on Kallun, 3, 236; Lysippe, Iphinoe (Hipponoe in Servius), Iphianassa (Kyrianassa in Serv.). The schol, on o 225 mentions only two. Lysippe and Iphianassa, Achan gives the names as Elege and Kelame. The wife of Proitos is called Anteia by Homer; Euripides calls her Stneneboia.

85. τον... κραδίαν: of Sa. i. 4. ξείνα: 'unwonted.'

87. δοίαξε (δοίαζε): the aor. as in μερμήριζεν A 189 φασγανον διμφηκες Κ 256.—92. τελέους: as τ. έπτα μήνας Aristoph. Lysistr. 104—93. ήλύκταζον: note the Ionic augment 94. Paus. 8. 18. 7 speaks of a cave on Mt. Aroanios above Nonakris to which the maidens fied. On Mt. ('helmos (Aroanios) there are now to be seen two caves, 'q nie near each other, on the brow of the mountain, overlooking the profound glen of the Styx': Frazer Paus. 4. 257, who says that the situation of

the caves agrees well with the itinerary of Paus. The same scholar also suggests that the deep cavern on the western side of Mt. Chelmos could also be the cave in which the Proitides took refuge. Previous to this they wandered throughout Argos. -96. Actor : Arkad. 75. 10 has Accor as adj and name of the city, Pans. and Steph. Byz. Amon, others Amon, of the city Some have Accor Here the spring in the territory of Kleitor is meant which possessed magical properties: Phylarch, and Athen. 2. 43 F: Kongray do he roles πιοντας οικ ανέχεσθαι την τοβ οίνου όδμην, cf. Vitruv. 8. 3. 21 φείνε δ' έμην πηγην μισαμπελον, Ένθα Μελαμπους | λισάμενος λυσσης Προιτιδας άρτεμέας (Ellis) | πάντα καθαρμόν έκοψεν άποκρύφον, εὐτ' ἄρ' ἀτ' 'Αργοις | οίρεα τρηχείης ήλυθον 'Αρκαδιης, Plmy H. N. 31. 2. 13. The city of Lusos (now Soudena) was situated between Klestor and Kynaitha in a lofty plain (Leake Morea 2, 110, Curtius Pelop. 1, 307, Frazer on Paus. 8, 18, 7). North of Soudená Dodwell discovered the cella of a temple (cf. 1 110), which he thought was that of Artemis Hemeresia. To the west of the modern village Leake found remains of another building (supposed by him to be part of this temple) near the middle fountain of the three that "form the sources of the stream which runs through the gorge of Karm's into the valley of Clitor " Into one of these springs Melampus may have thrown the dwoκaθορματα which he used in purifying the mad daughters of Proitos. Or, possibly, it is the spring on the western aide of Mt. Chelmos above Soudena, the waters of which are regarded by the peasants as possessing the power to cure or kill those afflicted with a dangerous illness. One of two temples (l. 110) built by Proitos was at Lusoi Kallim. Hymn to Artemia 233 if : A per voi Hooires ye dow έκαθιζετο νησις, | άλλον μέν Κοριης, ότι οἱ σενελεξατο κοι ρας | οἔρεα That one vas a friva tor 8' ere Accous | Huern (of hutpa, 1. 39), ούνεκα θυμόν απ' άγριον είλετο παίδων. A recollection of the Achaian settlement of Southern Italy is the Amonas (Lucino) near Thurioi. Arkadia was the chief home of the cult of Artemis. She was in fact regarded as the an estor of the Arkad ans, by whom she was called Kalliorn, Turia, Ispeia, Ήγεμονη, etc. 97. φοινικοκραδέμνοιο as 13, 189, κρ with 'Attic' correption also in 13, 12.

99. βοῶπιν: Hera's epithet; only here of Artemis — 100. ἀντείνων always with apocope in Bacch. Bacch, has three other examples (1–103, ii, 7, vii, 10). More common in Pind.—102 Transition to direct discourse without an introductory phrase. The speech of Pr. may begin with 104. Madness of women was cured by the aid of vernal paians to Artemis' brother Apollo (Aristox, Frag. 30).—106. ἀριστοπάτρα — τὸν ἄριστον

πανέρα έχουσα. Baech, sometimes substitutes an ornamental epithet for the name of a divinity. -107. θηροσκόπος · as Hymn 27. 11. willowa: an unusual second acrist (Pind Pyth 3. 65, and 3. 28 by conj.). Hom, has the form πεπιθ.. In the other version of the legend Melampus effects the cure by radapuol (the black 'hellebore of M.') -109. paviav: pl. as Anakr. xviu. aliov: because the Proitides had disregarded Hera.—110. ral: the father (l. 40) is implicitly included. Only one of Kallimachos' two temples is here mentioned -that at Lusoi. Paus, 2, 7, 8 states that the temple of Pettho in Sikyon, where Artemis and Apollo were worshipped, was built by Proitos as a thanksgiving offering because his daughters there regained their samity (cf. Apollod. 2, 2, 2). In the same temple Meleager dedicated his spear. Proitos also founded a cult of Artemis at Oinoe (Eur. Herakl. 379).—111, pay: elsewhere viv. 112. (σταν: 80 τιθεν, ίεν in Pind,

113. Iver: apparently Artemis followed the Achaians to Metapontum, if we are to believe the statement in the text; but of this migration of her cult we have no evidence. A record of her worship at Metapontum is preserved in Hygin. 186 and on a coin Brit. Mus. Cat. Italy, No. 263. The ruined temple there may, as Ken. suggests, have been dedicated to her. An ivory statue of Endymion, the beloved of Artemis, was dedicated at Olympia by the Metapontines (Paus. 6, 19 11).—114. ἐπποτρόφον: Artemis was a lover of Lorses, Punt. vii. πόλινδ': as ele άλαδε κ 351. Or ποιαν (Housman)? 118. έσπεο with έs. Κ 285 (indic.).—117. δέσποινα λαών: Artemia was a divinity who guarded the interests of civic and social life. δ. θηρών Anakr. 1. 119. Káσαν: the Cashentus, now the Basiento. Is this Suidas' Knows?-120. Forav & of this is correct, including an allusion to the Nestorid, and therefore aristocratic, ancestors of the poet, who came from Troy with the Pylians and settled Metapontum (Strabo 6, 264). On his return from Troy, Nestor founded the sanctuary of 'Adara Nebourla near Holderra in Kees, the poet's home (Strabo 10, 487). In Miletos, Kos, etc. descendants of Nestor established themselves; cf. Minin. 9. I. It may be accordent that Medon, the name of an Attre-Neleid, is also the name of the poet's father. Especially among the western colonists was the cult of their heroic founders kept alive by festivals, and descent from these founders regarded as a great honour. Pind Pyth. 5. 74 refers to his ancestors (Σπάρτας) δθεν γεγενναμένοι Ικοντο Θήρανδε φώτες Αίγείδαι, Ι έμοι πατέρες. For the active έσσαν of. πόλιν έσσαι Pyth. 4. 273. In the sense of εκτισαν or καθιδρυσαν, έσσαντο would be in better accord with usage (cf. Pyth. 4. 204). For the retention of -κ before έσσαν cf. Ol. 6. 82. θέσσαν (Jebb) would remove the difficulty. Against the reading of the text is the fact that Metapontum was an Achaian colony; see Strabo l.l. and L. 114, 126, where, however, 'Axaiol may be used in the wider sense. Wilam, and Blass read προγόνων (cf. iv. 46 ms.) ἐσσαμένων and supply ἐστὶ with άλσος, which is harsh. It is still worse to retain προγόνου ἐσσάμενοι and supply ναίουσι from 116; είσὶ is easier; cf. Aisch. Ευπ. 68. χρόνφ 'at last,' Pind. Pyth. 4. 78, Aisch. Αφαπ. 126 χρόνφ μέν ἀγρεῖ Πριάμοι πόλιν ἀδε κέλευθος.—123, μετ': only here with the gen. in Bacch.—126. (f. χρόνφ σεμπαντι Pind. Ol. 6. 56, more poetical than ἐς παντα χρόνον. σύν: of time, Pind, πν. 1.

VI. In honour of Pytheas, son of Lampon (cf. Hdt. 9, 78), whose victory in the pankration at Nemea is also the subject of the fifth Nemean ode of Pindar, which is usually referred to a contest that took place shortly before the battle of Salamis (483 or 481); and if this is correct we have in this ode of Bacchylides the earliest of his dateable poems. A later period is also possible, though the arguments in its favour as put forward by Bass (R. M. 53, 283) are not convincing. The circumstances that led to the composition of two odes are unknown, but the story of Pindar's avarice told by the scholiast may point to an unusual situation. Bacchylides' poem is unquestionably superior to that of Pindar.

Pytheas was of the noble house of the Psalychidai, several members of which family were distinguished for their athletic prowess. His maternal grandfather Themistics was twice victorious in the Epidaurian games; his maternal uncle Enthymenes was a famous gymnast; and his younger brother Phylakidas won two Isthman victories celebrated by Pindar in Isthm. 5 (after 480) and 6. Christ calls attention to the fact that the pankration for youths at Olympia is not reported until 200 B.c., and at Delphi in 384 B.c. But such contests for dyévecos (cf. Pind. Nem. 5, 6) were held in Keos, and they may have also occurred at the Isthma and Nemea, The poem consists of 197 verses (231 according to Blass) and is one of the longest in the collection. Their native here was naturally a favourite subject with Aiginetans, and the poet has happ ly chosen for the central theme that episods in the career of Alas when he withstands the attempt of Hektor to fire the Grecian fleet. Of O 415 ff., Soph. Aias 1273 ff. The ode is badly mutilated. The verses preceding the mention of Aias probably dealt with the foundation of the Nemean games by Herakles and with the genealogy of the house of Ninkow.

New words: βροτωφελής 'useful,' 'beneficial,' εὐεγχής, θερσιεπής 'insolent in speech,' Ιμερόγνιος, κυανανθής 'darkflowered,' 'darkling,' φερεκιδής, 'glorious,' 'victorious.'

Metre: dact .- epitrite, with eight periods in the strophe,

six in the epode.

- 1. σακεσφόρον: so Soph. Ans 19; cf. H 219, A 527, clyptidominus septemplicis Anax Ovid Metam. 13. 2. Hesiod has φερεσακής. βστ': see on Alkm. vii. 3. 5 θεσπεσίω: νηισίν ἐνιετε θεσπιδαές πῖρ M 441, cf. O 597.—6. Έκτορι χαλκοκορυστή Ε 699. Vv. 7-46 give the reason for Aias' position in 1. 3. Cf. v. 59 ff. δππότε ἡνικα; of a single occasion.
- 9. Φρίνατο: the middle only here (to requite Agamemnon's insult) —11. θεότιμον: θ. άστυ ν. 12.—13. οὐ λείπον: 'would not yet (οὐ οὐκέτι) leave'; cf. Ε 787 ff.—14. πτᾶσσον (οτ πτάσσον? cf. πτάξ) as πτώσσω Δ 371. μάχαν depends on πτ. (Υ 427, Xen. Kyrop. 3. 3. 18) rather than on άτυζ. (Ζ 468). ὀξεῖαν: ὀξυν Αρηα Δ 352.—15. κλονέων: the absolute use as Φ 533 'Αχιλλεός... κλονέων, Λ 526. Cf. Ε 96 θύνοντ' άμ πεδιον, πρὸ ἐθεν κλονέοντα φάλαγγας.
- 21 The protests of the simile (Platt op Milton Par. Lost 2. 286) exactly fills one part of the triad. Cf. ii. ant.s. a'. θύων: ἄνεμος λαιλαπι θέων μ 400. 23 δαίζει: only here of the wind.—24. ἀντάσας: ἀλὸς ἀντησαντες Aisch. Suppl. 37. ἀναπεπ.: cf. ἄμα ηλιφ σκιδναμένφ Hdt. 8. 23.—25. φαεσιμβρότω: φαεσίμβροτος ήως Ω 785, φαυσιμβρότος Pind. Ol. 7. 39.
- 26. Cf. Verg. Aen 3 69 placataque venti dant maria, 5.763 placidi straverunt aequora venti; Soph. Aias 674 δεινών τ' άημα πνευμάτων έκοιμισε | στένοντα πόντον would be parallel, if we read οίρια πνοά, making Boreas subj of λήξεν. δέ τε: this epic combination occurs in melic poetry only in Bacch, and in Sa. xxxv.—27. Cf. πνοιή . . . λίνα κολπώσαντες Anth. Pal. 9. 363. 10.
- **32.** κλισίησιν (the epic -ησι only here) is probably a blunder for κλισιαισιν.—**36.** ύπαί: epic, not in Pind. Uf. ρθσαι ὑπ' ήέρος νίας 'Αχαιῶν P 645. The Trojans behold the dark cloud of war lined with the bright gleam of hope. The figure 8 iggests Pind. Isthm. 7. 38 εὐδιαν ἐκ χειμῶνος, Aisch. Ασαπ. 900 κάλλιστον ήμαρ ἐκ χείματος
- 43. In Homer Area does not aid the Trojan attack. Apollo is commanded by Zeus to merte Hektor (0.59, 236), but takes no part in the assault. Sophokles, like Bacch., does not follow the Homeric account in its details.—45. The combination of Λοξίας with 'Απολλών is unusual (Aisch. Chorph. 558)—46. Gov: epic (Ε 773,—49. Ερευθε: cf. αζματι γαζαν έρευθων Α 394, where the verb is transitive as usual. For the

intrans, use of trans, verbs, e.g. δηλόω, δείκνυμι, τείνω, cf Kuhner-Gerth (Ir. Gram. § 373. Wilam. conj. έρευσε (Hippokr.) from ρεω, Richards έναρ. φωτ. δ' έρευθεθ'. Hesych. glosses έρευθων by έρυθριών.—52. Ken. cites Plut. Phok. 1 · την δὲ Φωκιώνος άρετην . . . ai τίχαι της Ελλαδος άμαυραν και άλαμπη πρὸς δοξαν έπωησαν, which looks like a reminiscence of this passage.—53. 'Aperá: Sim. xxm. precedes his nephew in personifying Areta. Pind. has λάμωει δὲ σαφης άρετά (Isthm. 1.22) of athletic excellence.—54. άμαυρούται: cf. δim. 1.5.

- 57. Cf. καθ' Έλλάδα γην στρωφώμενος Theogn. 247.-58 πολυπλάγκταν (τον pap. sec. hand.): Bacch offen uses the fem, of comp. adj. ιαεικέλιος, άκαματος, άπρακτος, κυανόπρφρος, έπιχώρισς). — 59. και μάν: 'nay more,' introduces a new thought. So in tragedy kal unv marks the approach of a new actor. Cf. Pind. Pyth. 4. 289. percobea: honour giving; only here as an adj. Φερεκιδης is the name of the logographer and of the philosopher. - 60. Aigma, daughter of Asopos, was the mother of Alakos, for whom Zens created men out of ants. Cf. Pind. Nem. 7. 50. The island is bonoured by Areta because it was devoted to justice (εδνομον πόλιν Isthm. 5. 22) and hospitality (Nem. 4. 12). Cf. Pind. Frag 1 κλεωός Alaxol hoyos, khewà bè kal vavetkhurds Alyera . . . où beute οί δε δικαν ξεινων ύπερβαινοντες οίοι δ' άρεταν | δελφίνες Ευκλεία: Eukle.a here in conjunction with Eunomia as at Athens, where they had a shrine and a priest (C. I. A. 3, 277, Έφ. dex. 1884 p. 165, l. 53). The passage is a picture of the ideal Dorian state 63. Eivoula is the saviour of the state, Pind Ol. 9, 16. Her sister is Peace (cf. 1, 66), Mel. Adesp xiii. 9. Elv. σποφρ. is grammatically joint subject of κιβ. with 'Aperd, but in effect Eiroma va open. John reads the dat and takes o. adverbially. ye for the would be weak. - 64. Callas: cf. x1.i. 5.
- 68 μελίταν: the technical term for the activity of the trainer (αλειπτης).—69. (f. 1 and Λεπ. 5. 43 loθι, γλυκείαν τοι Μενάνδρου σύν τύχα μόχθων άμωβαν | επαιρεο. χρη δ' ἀπ' λθανὰν τέκτον' ἀεθληταίου έμμεν. Another famous Athenian trainer was Melesias, whose pupils won at least 30 victories (Ol. 8. 66). Mention of the trainer is regular in all contests for boys and youths (ἀγένειω), except in the running matches. That the Aigmetan athlete did not have recourse to home talent may have increased the envy (l. 77) with which the successful Athenian was regarded.—70. θαμά δή: as Pind. Nem. 1. 17. θαμά suits the sense better than άμα. On the word see Ingram Hermathena 2. 217 ff.—73 The μιτρα was a woollen band to which the leaves of the wreath were attached. It is also used for the crown itself (Pind. Ol. 9. 84). Δες τους

has been thought to antedate that of the crown and to have a religious importance. — 75. Cf. Isthm. 4. 29 Πανελλανεσσι έριζομένοι. The four national agonistic festivals are meant.

- 76. θερσιεπής . cf. θαρσύνας (*encouraged ') ἐπέεσσι ν 323 : here of envy that is insolcut of speech. Such an envious person was Θερσί-της, a word that shows the Aiolic form θέρσ-σε. The MS. has (τιν') άθερσιεπής, which Jurenka regards as 'chill of speech,' comparing Ovid Metam 2, 763 and θερσίχθων' θερμαίνων, γῆν καίων in Hesych.—77. Contrast πρός γάρ το λαμπρόν ο φθόνος βιάζεται Trag. Adesp. 547. 12.— 78. Cf. Pind. Pyth. 9. 95 ff. (where also σύν δικα). σοφον: of gymmast.c skill; in melic portry usn. of the poet or mus.cian. -79. μώμος: cf. Anth. Plan. 84 παντι δ' έπ' έργω ! μώμος (perhaps by Sim.), Theogn. 1183 οὐδένα, Κύρν', αὐγαι φακσιμώροτου ήκλιοιο | άνδρ' εφορώσ', ψ μή μώμος έπικρεμαται, Pind. Ol. 6 74 μ. έξ άλλων κρέμαται φθονέδντων of the envy of the victor.—81. alasia: apparently a Doricized form of Ionic αληθείη. Pind. has αλάθεια. Cf. Pind Ot. 10. 53 δ τ' έξελέγχων μύνος | άλάθειαν έτητυμον | χρόνος, Bacch. xvi -82. vikav: Pind. would probably have said piles vikav. wavd. χρόνος: 80 Sim. i. 5, C. I. G. 2976.—88. κάλως; with Ionic and epic scausion (sometimes in Attic). Melic poetry elsewhere has kalos; Smyth Ionic § 164. kalos is from kalfos. **64**. Cf. σ 372 έργον αέξουσιν μάκαρες θεοί (cited by Ken.), ξ 65 θεός δ' έπὶ ξρίγον άξξη ώς καὶ έμοι τοδε ξρίγον άξξεται, φ επιμίμνω. -The last (corrupt) triad returns to the subject of Pytheas whose fame is ensured if Kleio has given to the poet the gift of song
- VII. To Kleoptolemos of Thessaly, victor at the Petraian games with the chariot. The Thessalians were famous for their equestrian skill (see on Pind. ix). This is the only ode of Bacch, commemorative of a victory won at a local contest. It is also peculiar from the fact that the gnomic element occupies the first place. Only the exordium is preserved.

Metre: dactyle-epitrite; the strophe of three, the epode of

five periods.

1. παρά δαίμονος: Cf. Pind. Nem. 4. 61 το μόρσιμον Διόθεν πεπρωμένου.—2. άριστον: Bacch. 4. 18 τί φερτέρου ή θεοίσω φιλον έφντα παντοδαπών λαγχανείν άπο μοίραν αεθλών; I'm l. Pyth. 1. 99 to be radely et aportor aedhov. 3. The thought recalls Pind. Frag. 225 όπόταν θεός ανδρί χαρμα πέμψη, | παρος μελαιναν κραδίαν έστυφέλιξεν. The prosperity of the victor for of his family) seems to have been obscured by a reverse of fortune which he had overcome to his greater renown; in quem manca ruit semper fortuna (Hor. Sat. 2, 7, 88). Perhaps

the συμφορά was misfortune at one of the games (cf. Pyth. 8. 87). I have followed Jebb in inscrting τ' for metrical reasons, though the colon in the papyrus after μολούσα is against the conjecture. In 5 Jur. reads λαμπρον δε δη ύψ. τ' έρδει.—6. 1δέ: not in Pind. or tragedy except Soph. Antig 969; ήδε Sim. xxi. τεύχα: Pind. Nem. 4. 84 Ισοδαίμονα τ. φώτα.—7. Cf. 10. 35 ff. ματεύει δ' άλλοι άλλοιαν κέλευθον, ἄντινα στείχων άριγνωτοιο δόξαι τεύξεται. μυριαι δ' άνδρών έπιστάμαι πέλονται.

- 10. δς: scil. άρετά τούτου; cf ω 286 ή γάρ θέμις, ὅς τις ὑπάρξη, τὸ παρ χειρός: 'his immediate duty' Cf γνοντα τὸ παρ ποδος 'the immediate future' Pind Pyth. 3. 60, φροντίδα τὰν παρ ποδος Pyth. 10. 62, τὸ πρὸ ποδός Isthm. 8. 13. κυβερνά: cf. vi 60 (with σῦν), ix 22. If we read κυβερνάται (without σῦν; so Pind. Frag. 213 δικά), τὸ π. χειρός is accus. of respect —12. Music and song must observe the law of κόσμος. Everything has its fitting time and place (καλλιστος καιρός). On the present occasion it is meet for the poet to sing the victory of Kleopt.—13. φόρμιγγος: the poet either ignores the Spartan custom (see on Alkin. xii.) or thinks the flute is the only proper instrument.—14. λιγυκλαγγείς: only here. See on Terp. vi.
- 16. χαλκότυπος: as in the worship of Demeter with cymbals (χαλκοκρύτου Δαμ. Pind. Isthm. 7.3) or in the pyrich dances.—17. (f. Hea. W. D. 694 καιρός δ' επὶ πᾶσιν ἄριστος, Theogn. 401 καιρός δ' ἐπὶ πᾶσιν ἀριστος | ἔργμασιν ἀνθρώπων, Pind. Ol. 13. 47 ἔπεται δ ἐν ἐκάστφ | μέτρον νοήσαι δὲ καιρός ἄριστος, Sodamos, in schol. Eur. Huppol. 264, καιρῶ πάντα πρόσεστι καλά.—18. εὖ ἰρδοντα: of agonistic success; cf. i. 94. θεός: cf Pind. Ol. 11. 10.—20. Herpatou: this epithet occurs also in Pind. Pyth. 4. 138, where the scholasts offer three explanations, of which only one deserves recognition. According to this, Poseidon formed the valley of Temps by cleaving asynder the rocks and thus giving an outlet to the Peneios.—22. Since Πυρρ. νίδν cannot well refer to Kleopt. after the mention of the victor in l. 19, Pyrrichos' son is probably the successful character.
- VIII. 'The Sons of Antenor or the Demand for Helen's Surrender.' The double title shows that the 'Aντηνορίδαι and Έλένης ἀπαίτησις of Sophokles are in fact one drama. In the extant portion of Bacchylides' poem so little reference is made to the Antenoridai that it is difficult to justify the first title, which has crept in, according to Blass, from the Sophokleian drama, where the sons of Antenor formed the chorus. This dithyramb only touches upon the introduction before the assembly, by the Antenoridai, of the embassy that came

to Troy before the outbreak of the war to demand the return of Helen (F 205 ff. A 139), of which the chief members were Menclass and Odysseus. All we have is the beginning of the scene in the agora at Troy and the exordium of the speech of Menclaos packed full of rown xound. We should expect to have a specimen of the famous oratory of Odysseus, the reply of Paris, the tamult in the assembly, and the rescue of the ambassadors by Antenor and his sons (schol, on F 206, Ovid Metam. 13, 200 ff.). Did the ode contain this stirring scene, or did it stop abruptly with the injured husband's attack on Hybris! How far did the dithyramb permit the curtailment of the myth, which in ix. is recounted with a fullness that is almost epic! Crusius would answer the question, which is practically insoluble with the present evidence, by a reference to the abruptness of Hor. Carm. 1.8, Epod 1.17, in which he finds another instance of the Roman poet's dependence on Greek models. The parallel is imperfect, because the Greek dithyrambs were composed for public presentation

In the verses lost at the beginning mention was made of the fact that Antenor and Theano, who was a priestess of Athena (Z 298), had fifty children (schol. Ω 496), whereas another legend reported the number as nineteen. In consequence of the Hellenic sympathies of Antenor his family was spared in the sack of Troy and settled at Kyrene. It is improbable that the odo was composed for one of their descendants. The sources of the poem are the *Iliad* and the *Kypria*. Lines 14-20 are quoted, with variations, by Clement

of Alexandria Strom. 5. 731.

New words: δεξιστρατος, θελξιεπής of persuasive eloquence.'
- Metre: dactylo-epitrite. The strophe contains seven, the epode six, periods. Possibly vv. 1 and 2, 3 and 4 in the strophe are to be joined.

- 1. πατήρ: Antenor. εύβουλος: Ant. is πεπνυμένος Γ 149.

 —3. παίδεσσι: cf. παίδεσσιν Έλλάνων Pind. Isthm. 4. 36, Αυδών παίδας Hdt. 1. 27, κοθροι Άχαιων Hom. μύθον: the proposition of the embassy to plead the justice of their cause (λόγοι δίκαιοι l. 11) in the convocation of the Trojans.
- 7. δάζατρατον ἀγοράν: 'the assembly-place where the folk congregates.' L. and S. cite only three compounds in δεξι from δέχομαι. els: only here and in εἰσάνταν ii. 110. Bacch. has έ 8 times before vowels, 13 times before consonants.—

 8. αὐδάτις λόγος: 'voiceful, momentous report.' So αὐδῶμαι = 'loudly proclaim.' Cf. κόσμον αὐδάεντα λόγων Pind. xxvi., φωνάεντα λόγων Bacch. Frag. 61 (35), αὐδᾶται φάτις Aisch. Eum. 380. Eur. Medea 174 μυθων αὐδαθέντων ὁμφάν is different.—8. Cf. v. 100.—10. Cf. Γ 112 ελπόμενοι παυσεσθαι

δίζισοῦ πολέμοιο.—11. (f. Pind. Pyth. 4. 70 τις γαρ ἀρχὰ δέξατο ναιτιλιας; In Pyth. 4. 29 we have ἐπέων ἄρχετο, but the active in άρχε ἔμνον Nem. 3. 10. The Greeks were not offended by the pleonasm in πρώτος ἄρχειν. 12 Πλεισθενίδας: see on Stes. xi. θελξιεπες: cf. θελξιμελής Kaibel 1053. Of Menelaos as an orator Homer says (f 213) ἐπιτροχαδην αγορευεν, | παθρα μέν, ἀλλὰ μάλα λιγέως, ἐπει οὐ πολυμιθος, | οι δ' ἀφαμαρτοεπής. In Bacca he has become πολυμιθος. | Ισιδ' ἀφαμαρτοεπής. In Bacca he has become πολυμιθος. Homer represents Odysseus as the chief orator on this occasion.—13, κοινώσας: εκίλ. γάριν, a bold construction. Or an unusual use of the active, with which we may compare ix. 70 (vi. 49), Aristotle Areta l. 13. νεκτί κοινάσαντες όδον Pind. Pyth. 4. 115 is not grammatically parallel, nor is Pindar s use of the active of εύρισκω, δρέπω, πράσσω, ἀναδεω. Housman conj. εὐπέπλως ἐ (i.e. γάρνν; cf. Pind. Ol. 9. 14).

- 15. Ζεὺς ὑψιμέδων: as Hes. Theorem, 529.-- 16 Cf a 32 οίον δή νυ θεους βροτοί αιτιδωνται, | έξ ήμέων γαρ φασι κακ' έμμεναι" οί δε καί αύτοι σφησιν άτασθαλίησιν υπέρμορον άλγε' έχουσιν. Contrast P 164 Beol vi not alreal elect. The point of view is different in Bacch. Frag. 50 (21) πάντεσσι θνατοίσι δαιμων έπέταξε πόνους άλλοισιν άλλοις. Cf. Plutarch 1049 F, who quotes Eur. Frag. 447 el seol te Spisou aloxobe, ode elou seol and 434 το ράστον είπας, αιτιάσασθαι θεους.-17. Cf. Arist. Eth. 1. 9 of εύδαιμονία · είη δ' αν και πολυκοινον. κείται, in Hom έν μέσσοισι κ, is used of actual position Cf. Mel. Adesp. i.—18. Ideiav: cf. ¥ 580; opposed to σκολ.al Sixai. Dike is justice considered from the point of view of social institutions. Themis is absolute right, the eternal, divine law. Each may be the πάρεδρος of Zeus. δίκη is given effect by means of νόμοι. Cf. Pind. Ol. 13. 6 έν τῷ γὰρ Εὐνομία ναίει, κασιγνήτα τε, . . . | Δίκα καὶ δμότροπος Εἰρήνα . . . | παίδες εὐβούλου Θέμιτος, Hos. Theogon. 902, Mel. Adesp. xmi. 9. -19. Oémoros: this gen, is preserved as an archaism in Plato Rep. 380 A - 20. δυστήνων παιδες Z 127. σύνοικον: as Ariphron 2, cf. Soph. Antig. 451.
- 21. ά... "Υβρις: epic separation of the (demonstrative) article from its noun; Pind. Ol. 12. 5:—21. αίδλφ ψεύδει Nem. 8 25. αίδλος varies with ποικιλος in this sense —22. άθαμβής άδεής, Ibyk i 8. -26. δ'. apodotic (Lat. α!) μ 54, Pind. Ol. 7. 5.—27. The Giants are υβρισταί φώτες Kaibel 831. 8. Γας παίδας: etymological play as γηγενέων ἀνδρών ... γιγάντων Batrach. 7, γηγενής στρατός γιγάντων Soph. Trach. 1058.

IX. 'The Youths or Theseus': possibly a paian in honour of Apollo. The legend of Theseus' descent into the wearing

quest of a token of his divine origin which forms the subject of this splended lyric, appears in various works of art, some of which are contemporaneous with the poet.

- 1 A mural pointing by Mikon in the Thesenon at Athens Paus. 1, 1".
 3), the tate of which is generally believed to be 465-460 s.c., though it is placed earlier by sor each are. Robert dates the freeco 474 S. Apparently Mikon and Bacchyades drew from a common source which is unknown to as,
- 2. The kylix of Euphronius found at Caers and now in the Louvre (Bunnelster by 1877, J/H & 18. pl xiv), dates about 4.0 a.c., and shows the meeting of These is and Amphituite all 109 ff.), at which Athena (1. 7) is present. The ring (1. 60) I as not appear, but there are delph ins (1. 97) and a Triton. Some archaeologists fluid traces of the crown (1. 114).
- 3. The François amphora at Florence (Blener Vorlegeblätter 1888, pl. 161, J. R. S. 18, 280) by Kuthas and Ergotunos. By the side of a slop, on which men and youths are depicted in attributes of act a stiment, a man is represented swimming. Kenyon thinks that this figure is Theseus (1.112), but with greater probability Robert (and Heberney A. ch. epigr. M. h. and Outerr. 13, 75) bold that he is a saller naking for the shore on which we see a band of seven youths and seven mandris held by Theseus with the kit are. According to this view the scene is laid at Deios and takes place close to the shore.
- 4. A red figured krater of the fifth century in the Museo Civico at Bologna (Mar. 18d. 3. pl. 1. J. H. 6. 18. 277) represents Amphitrite presenting a wreath to Theseus, who is borne in the arms of Priton, Poseid in a son. Poseidon himself reclines on a slarry and remains a passive spectator. The stern of the surp appears on the left. Though ring and dolphin are absent, this vase is the nearest approach to the scene as represented by Bacch, Lidea. Robert thinks it is dependent on Mikon a painting.
- 5. The Tricase amphora found at Ruvo (J. H. S. 18, 279) represents Theseus shaking hards with Poseidon, who is the chief figure in the scene. Behind Poseidon stands Amphitrite with the wreath. This is the only wase that shows the ring, but even here it seems to be encoved in a box. There are no delightne.
- 6. A red figured krater of the early part of the fifth century, for ad at Gingenti and now in the National Library at Paris (J. H. S. 18, 278, Roscher 1 10.9). The scene is that depicted in No. 5. The dolphins and ring are absent. On the variations and the interrelation of these monaments see Schreiber Abh. d. sacks. Gesel. 17, 132 and Robert Homes 33, 152.

Enripides' Therens, the scene of which was laid in Crete, followed Bacchylides in depicting the strife between Thesens and Minos. The brief account of Pausanias (1, 17, 3) seems to depend directly or indirectly on Bacchylides. Hyginus (Astr. 2, 5) gives the story as told by the poet with additions that point to the use of other sources by the mythographer. Thus he says that the scene took place after the arrival in Crete, that Theseus received the ring from the Nereids and the crown from Thetis, 'though others say that he received it from the spouse of Neptune,' and that the crown was given to Arradne by Theseus and set among the stars by Dionysos.

Vv. 129-132 indicate that the poem is a paian, but Servius' designation (on Verg. Aen. 6. 21) of it as a dithyramb, which represents the generic title of the Alexandrian age, is possibly the usage even of the fifth century. It was sung at Delos where Theseus on his return had founded a shrine and instituted a sacred dance (the yepares) in honour of Apollo, to whom he had made a yow on the journey to Creta. The festival at Delos is thus an imitation of the celebration of the rites established there by Theseus; just as the annual offering at Phaleron recalled the sacrifice made there upon the hero's happy return to Attica. (rusius recalls the fact that Delos was the island of divers and suggests that at the festival of Theseus there were diving matches which commemorated the exploit of the Athenian hero. In the cultsong the myth was the essential feature, and the only passage which connects the poem directly with the worship of the god is appropriately placed at the end. The character of the festival rendered unnecessary any explicit reference to the Minotaur, who is only alluded to in Il. 24, 96. The date of the poem is uncertain, but the selection of a legend of Theseus, whose bones were brought in 469 from Skyros to Athens, points to a period when the Attic city was claiming the empire of the sea. The Athenians associated the cult of Theseus with that of his father Poseidon (Paus. 10, 11, 5). Aigeus is merely Poscidon heroized. It will be remembered that Pindar wrote a 'prosodion to Delos' (vi.) for the Keians, who had a banqueting hall at Delos (Hdt. 4, 35). With the character of Minos as drawn by Bacch, cf. Plut. Then, 16 & M. Sierekei. κακώς ακούων και λοιδορούμενος έν τοις Αττικοίς θεάτροις.

New words: ἀλιναιέτης 'denizen of the deep,' ἀναξιβρόντης 'lord of the thunder,' ἀρέταιχμος 'who rejoices in the spear,' ἐρατώνυμος 'of lovely name,' θελημός 'yıeldıng,' Ιμεραμπυξ 'with the head-band of desire,' λεπτόπριμνος 'of slender stern,' μεγαλούχος 'grasping,' 'arrogant,' πολέμαιγιε 'with the aegis of war,' πυριέθειρα 'with mane of tire,' φρενοάρας 'of suber mind,' χρυσεόπλοκος 'woven with gold.'

Tautometric responsions occur only in the strophes and antistrophes: 7-73, 17-83, 18-107, 19-85, 20-109, 20-86, 36-79, 43-109. Non-tautometric responsion is very frequent. In the first system each of the divisions of the triad is complete.

 these feet occur in Pind. Ol. 2, Pyth. 5 according to J. H. Schmidt. The variations between the corresponding verses are freer than in any paionic ode of Pindar. The arrangement of the verses is especially difficult, and the division of the feet often uncertain. Some apparent irregularities await further investigation. Keeping the received colometry I have followed in the main, though with much hesitation, the exposition of Housman (C R 12, 134 ff.). Both Christ and Jurenka desert the colometry of the papyrus and propose a different metrical scheme that admits trochaic and logacedic cola. Wilamowitz regards the metre as double tambs.

 The poet plunges at once in medias res. κνανόπρωρα: contracted from κυανοπρώειρα Sim. 241; νέας κυανοπρωειρους conj. for -πρωρείοι s y 299. πρώρα is from *πρωθείρα Bacch. has kvave- except in 13. 31 (kvaveor). Her: see on 1. 16, and cf 10. 47 μενέκτυπον: δε μένει τον των άσπιδων κτοπον (cf. Aisch Sept. 100); of άδεισιβοαι ii. 155 2. άγλαούς; the stereotyped word for youthful persons; dyl. raides Pind. Isthm. 6. 62. 3. Koopous includes the maidens (cf. 1. 43). The sacrifice to the Minotaur consisted of seven boys and seven girls (Sa. 144, Plato Phandon 58 A, Eur. H. F. 1326, Plut. Thes. 15, Servius on Verg. Acn. 6, 21). According to Proklos, Chrest. 249, Theseus accompanied the expedition voluntarily Hyginus' statement that there were six boys points to the inclusion of Theseus (cf. Apollod εμιτ. 1. 4). Ιπόνων: (the non-Ionic form as in Homer) includes the Megarians as in N 685 (cf. on l. 14) The Athenians were the chief representatives of the Ionic race (Hdt 1, 147 cloub) πάντες 'Ιωνες, δσοι άπ' 'Αθηνέων γεγονασι και 'Απατουρια άγουσι όρτην, Solon in Arist 'Aθ. πολ. 5, 2 γαιαν 'Iaorias of Attica). See on x. 2, -7. πολεμαίγιδος; ef. πολεμόλλονος of Pallas, Batrach, 275. In Frag. 52 (B. 23) Athena is called $\chi \rho$ varyes (MSS. xproacyls; but Et. Mag 518, 54 has peldraryes, and the words do not fall under the εὐπλοκαμις class, Chandler 716) The acgis is the symbol of the storm-cloud, and here (l. 6) it is Athena whose power over Boreas softens the fury of his blast. Theseus mother Aithra was a priestess of the goddess On the Euphronios' vase Athena wears the aegus. Some read πελεμαίγιδο:.—B. κνίσεν: love stings like a nettle, Hat. 6 62, Eur. Med. 568, Theokr. 4, 59 Μίνωϊ: as μάτρωι Pind. Isthm. 7. 24, ηρωι (*) Η 453. In the legend followed by Bacch., Minos himself collected in Attica the tribute to the Minotaur. Hellanikos in Plut. Thes 17 says the captives were not selected by lot (as in Euripides' Theseus) but chosen by Minos, who picked out Theseus first of all .- 9. impanπυκος, the smood of Aphrodite is ίμερότις. The epithet 19

more effective than Pindar's λιπαράμπιξ of Mnemosyne or χρισάμπιξ of the Muses and Horan.—11. παρθενικάς: see on A.km. vii. -12. B(yev: with the usual gen. (Pind has the dat.) -13. & the particle begins a verse in vin. 25 and in Pind Pyth. 4, 180. Aroxav: of fair cheeks as Eur. El. 1023; not 'blanched with terror.' Cf. Phryn. ii. mannibuy: the Ionic form as in the lyrics of the drama, Dor. rapda or mapda. -14. 'Ερίβοια: so Hyginus and the François vase (Έπιβοια accord. to Klein). Paus. calls her Periboia. She is probably identical with Eriboia, the daughter of Alkathoos of Megara, wife of Telamon and mother of Aias (13, 69, Soph. Aias 569, Pind. Isthm. 6. 45). The statement in Plutarch, Thes. 29, that Theseus married Periboia, the mother of Aias, is due to confusion of the names. χαλκοθώρακα χαλκεοθ in Homer. The poet cares more for the high sounding epithet than for the tradition (Plut. Thes. 17) that Theseus and his companions bore no arms by order of Minos. -15. Πανδίονος. See on x. 15. 17, μέλαν 'sombre,' 'indignant,' The eyes are rarely called black in Greek (Anakreont, 16 12). Η:ppokr. has μελανόφθαλμος; δμμασι κυανέσισι Hymn 17. 15; cf Hor. 1. 32. 11, A. P. 7 nigris oculis nigroque capillo. The addition of in δφρύων (cl. in δφρύσιν δοσε Σ 236, while ὑπό with the gen. - ὑπέκ) may connote Theseus' άλγος (19). μέλαν is not predicate.—18. δίνασον: from δινάω; cf. Eur. 6r. 1459. - 20. elpev. here and 74, is used to vary elwer. This is the only case of the imperf. (or aer 1) of the epic eloω 'say'; but, as Earle points out in C. R. 12, 395, for elpero deurepou some of the ancients read elpert d. in A 513. The active present occurs only in β 162, λ 137, ν 7.—21. Sorw; not sanctioned by divine law; cf. Pind. Pyth 9. 36 -22. κυβερνας: cf. Pind xxix, φρένες γαρ αύτοῦ θιμόν ψακοστρόφοιν Aisch. Pers. 767.—28. μεγαλούχον: from μεγαλο + οχος (έχω); in sense πλεονέκτης Apart from prepositions, only substantives are used as the prior member of compounds with -oxos. Ken. suggests nevdlaryor.

24. Cf. το μόρσιμον Διόθεν πεπεωμένον έκφερεν Pind. Nem. 4. 61. μοίρα έκ θεών occurs in Aisch. Αφαπ. 1026, θεοθεν μοίρα Pers. 101, μοίρα θεών γ 269, Sol. 13. 30. παγκρατής: μοίρα κραταιή Τ 410. 26. The scales of Justice: Hymn 3. 324, Anth. Pal. 6. 267. 4; cf. Δικα έπιρρέπει Aisch. Agam. 250. βέπει: not used transitively (as are επιρρέπω, καταρρέπω) except in Aisch. Suppl. 405; hence – είς δ τι (i.e. πεπρ. αίσαν) βέπει. — 27. δεπλήσομεν: έξεπλησε μοίραν Hdt. 3. 142, πεπρωμέναν μοίραν έκπλησας Eur. El. 1290. — 29. el καί: 'granting that,' dist from και εί 'even supposing that.' - 30. ὑπό. with accus. only here in Bacch. ἐπό 'at the foot of' takes dat. or accus.

(ὑπὸ Ὑμησσῷ and ὑπὸ Ὑμησσὸν Hdt, 6. 137) кротафом: cf. reportagous Elixieros Auth. app. 94; Aitha yaias herwood l'ind. Pyth. 1. 30, δφρι. Παρνασία Ol. 13. 106.—31. Baech. follows Homer (Z 321) in making Europa the daughter of Phoinix (Фосмова l. 54). Others called her the daughter of Agenor. In a lost poem Bacch, treated of the rape of Europa (schol-M 292) έρατώνυμος: cf Stes. xii.; not = έρατά (a word used by Bacch, only of manimate objects; cf. Eur. I. T. 135,-83 φέρτατον: emphatic position. Sarpedon and Rhadamanthos were Minos' brothers. Praxilla wrote a poem on Karnelos, who is also called a son of Zeus and Europa. άλλά; see on Sa. i. 22. -34. θυγάτηρ: Attlica, l. 59. άφνεοῦ: φν fails to make position as in Pind. xxx. 4; χν in xni. 7; θν i. 61, 94, Frag 50 (21).-35. πλαθώσα: cf. Aisch. Prom. 897, Soph. O. T. 1099. Either Pose, don or Aigcus (cf. No. x.) was the possible father of Theseus; cf. Apollod. 3, 15, 7, 1. If *λ, exphanged places with agraina 1 31, it would help the metre (Honsman), -36. χρύστον: 'costly '-37 Ιόπλοκοι' see on Alk, xiii. The metre seems to demand a short syllable after low h .: ye Jebb, προ- | κάλιμμα Richards, κά- | λιμμ' άδό Ludwich. But — - may - - - 38 κάλυμμα: ef Aisch. Agam. 1178. Napribes = Nappor kbpas 102. The usage here does not support Didymos 'On the epinika of Bacch.,' who says that a distinction was made between the 'Nereids,' the legitimate children of Nereus by Doris, and the 'daughters of Nereus,' his offspring by other women. - 39. To: so the papyrus; if correct, an epic reminiscence (A 418). The Att.es probably used the dative (Soph O. T 511, Plato Thems. 179 b). πολέμαρχε, 'Αχαιών π. άρηρ Aisch Choeph. 1072. Κνωσσίων: the symmetis is not more strange than that in yeviwe Pind. Pyth. 4, 225. Perhaps Kywoos is the correct reading. -42. έραννόν: in Hom. only of places; cf. Sim. 45. Pind, who avoids έραννός, has έρατον φάος. Το help the metre Richards would read μ' άμβροτοι' ίδειν έραννόν | άοξε φάος -43. ίδειν φάος : 'live'; cf. A 88, Prax. ii. Note the aorist, where we might expect the present. in a conditional relative protasis of the ideal form, cf. δτε Ξ 248, έπει άν Ι 304, έπειδή Plato Rep. 516 A. Herwerden conj. Er', el. 106wv; nideou are regularly opposed to napheron (niteou kan napheron 2 593). but the word here includes the nandens as in 93, 128, 400 cos appears to have been the technical name for the Athenians offered to the Minotaur (Plut. Thes. 15) .- 44. Sandrens: cf. y 269. —45. χερών βίαν; v. 91.

47. άρέταιχμος: 1.ε. άρεσκόμενος τῷ αἰχμῷ. The τ as in βωτιανειρα Aikm, xvi. (Wackernagel) Ken. connects with deerdw: 'puissant with the spear,' of the valuant spear'; not

'armed with justice.' - 49. ὑπεράφανον: 'pre-eminent'; rarely used in bonam partem (Plato Phaidon 96 A) - 50. Helios' daughter Pasiphae was the wife of Minos, xolow. ήτορ: cf. ι 480 χολώσατο κηρόθι, Hes. Theogon. 568 έχόλωσε δέ μιν φίλον ήτορ. - 51. υφαινε μήτιν: as I 93, δ 678. ποταινίαν: 'new and strange'; cf. Aisch. Prom 102, - 62. μεγαλοσθενές: of. I. 67. Pind. has both μεγαλοσθενής and μεγασθενής. - 54. τέκε: cf. ll. 30, 35. Pind. would scarcely have used the same word; cf. 23, 28, 41.—56. πυριέθειραν: φλογός πώγωνα Auch. Agam. 306, пирынду керашев Prom. 667.—88. Тро-Invia: with Attie-Ionic 7; cf. l. 13. Toof- (Ms.) is the spelling of the imperial period. - 59. ovrewer: of the mother as Eur. Med. 834. b prevous is regularly opposed to h recousa. -62, σώμα εαυτόν (cf. it. 91) as in το σώμα σψζειν. Cf. δικετε σωματα Fur. Barch. 600. But dyλαόν may be taken with the subst. Ellis and Pearson read θράσει σύ, Jurenka θρ. σόν, --- татроз... бо́ноυз : cf. but elsewhere Sa. I. 7 .- 63. alog: the gen. as in deeds alos A 3.9. dyours vhoov Soph. Phil. 613.-64. at not used by Pind. Bacch. has this form elsewhere only in ii, 5. at k' is not 'whether' (cf. Goodwin M. T. 491). κλύη: see on Sa. i. 6. - 65. Κρόνιος: usu. K. rais —66, ávafißpóvras; see on ni. 10. Bacch. has Attic correption before \$\beta \text{ only here and ii 109; before \$\gamma \beta\$ only ix. 108. μεδέων · see on Alk. i. 1.

67 εὐχάν: for the sake of variety, here the accus., in C5 the gen., after κλύω. Cf. Εκλυον αὐδήν ξ80, Εκλυεν αὐδής κ 311; BO With arosw Helt. 2. 114 arossas roctwe, 2. 115 arossas ra. ra. Both constr. in one line, Eur. Suppl. 87.—68. Mive makes - - = - (as in 91 if we read Tréour'). Mirwi is hardly possible, and not paralleled by how (conj) H 453. φύτευσε: cf. Pind. xx., Isthm. 6. 12 σου τέ οι δαίμων φυτεύει δυξαν. 70. πανδερκέα 'conspicuous.' θεμεν: see on vini. 13. We expect φιλον and παίδα (παίδα φιλον τιμών II 460). Οτ 18 φ. π. in apposition to M. ~72. χέρα: this form as in 8. 3. Cf. tembique ad sidera dextram Verg. Aen. 12, 196. Elsewhere Baech uses the plur. in this constr (πέτασε χείρας *); as in tenders ad sidera palmas Verg. Aen. 1, 93, tendo ad coelum manus 3, 176. Ken. reads χείρε πέτασε (cf. Φ 115). - 76. σύ emphasizes the imperative as in I 301 (Jebb); cf. Xen. Kyrop. 5. 5. 21, Aisch. Agam. 1061. opvu' is better taken for $\delta \rho \nu v(\sigma)(\sigma)$ than as another example of the strange active (n. on vi.i. 13, which is, however, not without parallel. With δρυυ(σ)(ο), cf. μάρναο Π 497, φάο σ 171. βαρίβρομον: β. κθμα Eur. Hel. 1305; of music in Lasos.—77. Κρονίδας of Poseidon as x. 21, Korin. i., Auth. Pal. 6, 164, 2, Nonn. Dion. 6. 350. Pind. Ol. 6. 29 has Horeibawi Kparly. -

- 82. ἀνεκάμπτετ': an unusual use. 83. ἐπ': Bacch, avoids the pregnant use of ἀπό. -84. σταθείς: ἐστάθην as a n.iddle ρ 463 εστάθη ήστε πέτρη, Pind. Py/h. 4. 84. πόντιον · of ἀλσος Aisch Pers. 109.—85. θελημόν: cf Aisch. Suppl. 1028 ποταμους δ' οἱ δια χώρας θελεμόν (=ήσυχον) πῶμα χεουσιν. θ. seems to be a bye-form of ἐθελημός 'willing': Hes. W. D. 118 οἱ δ' ἐθελημοὶ , ήσυχοι ἐργ' ενέμοντο. Another pair is θελήμων and ἐθελήμων. 86. ἴσχεν κατ' οῦρον: 'kept the ship before the wind.' Cf. ἔχω 'steer' κ 91, Hdt. 6. 95. The words will not bear the translation 'stop the ship, which was running before the wind' (κάτοιρον Housman) -89. ὁδόν. 'issue'; πόρσυνε κέλειθον Apoll. Rhod. 4. 549.
- 90. Cf. ναδς δκυπόμπου Eur. I. T. 1136, δόρυ · as Sim. xiii. 7. σόα: imperf. of σοέω (-σενω) 'drive,' elsewhere The $\hat{\sigma}$ of $\delta\delta\rho\nu$ seems due to the $\sigma(\sigma)$ which the verb shows in έσσόημαι, δορισίσβους, δορυσσόης etc. So τε σευαιτο Ψ 198. Blass finds a l.ke case in 13. 63 τε ροδο[παχιν] - τε Frod. Such lengthening is excessively rare in the Attic period and open to suspicion. The sentence is asyndetic 91. Bopeas: adj. as Bopeadas woods Aisch. Frag. 195. afra or dyra is necessary unless — — — can = — — —. Hom Las deivos afra O 626. See on Sim. xvii. - 92. Abavalov . with at as in repair Eur. H F. 115, derhaios Aristoph. Pl. 850, φιλαθήναιος Vesp. 282.—94, πόντονδε: as κ 48 Here πόντος and we layer (l. 77) are not distinguished; see on Pind. x. 13. κατά: with the gen. only here (and once in Pind.). - 98. λαρίων: 'gentle.' Sandas has λειρόφθαλμος ὁ προσηνείς έχων τους δφθαλμούς and λειριόεντα' τερπνά, ηδέα. The usage here is a bold extension of leipios, leipiocora by. Cf. also leipiocis xpus N 830.—97. The dolphins recall the legend of Arion. On the Euphronios and Bologna vases a Triton appears.—99. Inntov: a fixed epithet that is somewhat inappropriate here (see on Alkm. xxi. 7). Cf. N 19 ff , Verg. Aen. 1. 154, Servins on Georg. 1. 12 ideo dicitur (Pos.) equum invenisse, quia velox est eras numen et mobile sient mare. Stes. 49 has kordweixwe έππων πριτανις Ποσειδάν, Pind. Pyth. 4 45 Ιππάρχοι Ποσειδάωνος. -100, μέγαρον terminal accus., so ήλθον μ. Pind. Pyth. 4. 134, αφίκετο δόμους Pyth. 5. 29. This construction is rare with $\phi\epsilon\rho\omega$ (l. 97). $\mu\epsilon\gamma\alpha\rho\sigma\nu$ is the palace of Poseulon.— 102. Educe: this is expressed on the Bologna krater by the bristling hair of Theseus. ολβίου of a god, Aisch. Suppl. 526 (lyric).—104. Cf, Σ 214 ff 105, Δτε (*): as Alkin. iv. 41; Gore Bacch. vi. 21. Cf. T 366 Goes Te mupos ochas. άμφί: as άμφι κόμαις Pind. Ol. 13. 39; cf. below 1 124, x 53; cf. περί x. 47 - 107. δίνηντο seems a certain reading; Aiolic for edireouto. Xopa: cl. Arion 5 .- 108. expos supple,

of feet Pollux 1. 215, of a dancer ib. 4. 96.—109, aloxov φίλαν: Z 482. It is a fine touch that the son of Aithra by Poseidon should receive the attest of his divine descent from the wife of Poseidon. This most reappears on the vascs. Herakles fared differently at Hera's hands. - 110. The metre differs from 21, 44, 87, but the tautometric responsion of 109 with 20 and 43 may perhaps be urged against Housman's proposal to read the in 110 and place σεμνάν in 109. Jebb's σεμνοπρόσωπον and σεμνοβοώπον (each beginning with a cyclic daetyl) are not probable. Possibly σεμνάν is a gloss on βοώπιν (Sitzler). έρατοίσιν: cf. v. 43. 112. ἄιόνα of the papyrus, if correct, is an unknown word for 'mantle,' (cf. 124). Ellis conj. diav. Jebb ciavóv, Robert anhofóa, Tyrrell αιολαν πορφύραν, Peppmuller διπλόιδα, comparing τ 241 διπλακα πορφυρέην and διπλοιδα διπλοιμένην χλανιδα, Walker 'Aibra (='Hiorn one of the Nereids) with anak, a Thessalian cloak, for a no. (But the sense demands that the subject of emedicar must be Amphitrite) This mantle is not represented on the vesca for artistic reasons. A κάλιμμα had been given to Aithra by the Nereids; now her son is honoured in like manner by their queen.

113. oblacs: Theseus' hair was like that of Odysseus, (231, -114. πλόκον; according to another and possibly older version the wreath was presented to Theseus by Artaduc, who received it as a bridal gift from Dionysos. It saved him in the fight with the Minotaur. The possession of this object would be proof enough to Minos that Theseus had been acknowledged as Poseidon's son. He does not bring back the ring . A legitime sa massance dirine sans se faire le serviteur du roi de Crete (Weil),-116, 86kios: ef Sa. i 2; two endings as in Euripides For metrical reasons Housman conj. ¿δνον. έρανόν: 'dark' i.e. the roses are closely intertwined (Blass eightevov, Remach épany in) .- 117. amorov : ef. 57. 118. θέωσιν: τ.θημι = ποιέω; cf. 1, 70 and θ 465; θέσες - wolnua Pind. O/ 3. 8. prevodpais - prevnpear. So Pind. has χαλκοάρας - χαλκήρης, χεριαρας, Herodus νοηρης. In φρενοάραις the form φρενο- is due to the analogy of φρενοβλαβής, -πληγής For the double forms, cf. wavr-downs and wavr-o mopos. -119. vaa: elsewhere in Doric valv and vav. The form looks like a Doricized νηα. λεπτόπρυμνον: 'with agile, slender stern.' πλοία λεπτά 'small cruft' Thuk 2. 83 5 are different because opposed to the 'best sailers.'-120. 'in what thoughts did he check.' Minos thought that he had trumphed over the presumptuous youth. - 132, ablavros: 'unwasted' (?) as possibly in άδ. σθένος Pind. Nem. 7. 73, which is usu, taken as = dveu idparos. adavros in Sim.

xIII. 3 may also be 'unwasted.' 124. άγλαόθρονοι: thrones are strictly not in place, but Pind. has by diporon Χηρείδων Nom. 4, 65. $d\gamma \lambda a a \theta p$, of the daughters of Dahaos $\lambda \epsilon m$, 10, 1, of the Musca Ol. 13, 96. See on Sa. i. 1.-125, roupas: the Nereids, -127. Δλόλυξαν · όλυλιγή is used specially of women; and here in the usual good sense. Exhapir: the sea too participates in the triumph of the son of its lord. ('f. N 29, Ξ 392. The word is used only here of the sea (κεκληγω: Ζεφυρος μ 408). — 129. νέοι : after ήθεοι αθ κούροι νέοι N 95, νέος πάιτ δ 665. παιάνιξαν: with αί as in 92, αλικαιέται 98: so παιηόνων 16. 8(*). Inis verb at the close of the myth facilitates the transition to the invocation of Apollo, the god to whom the paran is sacred. out with heatus licitus as § 492.— 181. φρένα: apparently the poet supposed that law had F. A sumilar blunder in ii. 75. φρένας ίανθης ω 352 and so perhaps φρένας here (Jebb) -132. θεόπομπος: θευπομποι τιμαί Pind. Pyth. 4, 69. Lookar Túxar: cf. Zed . . . didoi kai Tuxar τερπρών γλυκείαν Ol. 13, 115 Good fortune is to be an όπαδος whose guide is God. As Sitzler says, the concluding prayer 18 m the style of the Homeric Hymns (5, 494, 11, 5, 15, 9).

X. 'Theseus' The report of the approach of a redoubtable stranger, who has vanquished giants and robbers on the Isthmos of Korinth, fuls Aigeus king of Athens with wonder and dread. At this time the public affairs of Athens were in a state of confusion and divided into factions, and Aigeus and his whole private family were labouring under the same dis-

temper (Plut. Thes. 12).

The poem is monostrophic in form and consists of a dialogue between Aigens and a chorus of Athemans, possibly old men (cf. Il. 41 ff.). The first speech of the king recounts the deeds of the unknown hero, the second describes his personal appearance. The scene is laid at Athens, where the poem was sung, perhaps at the Oschophoria held in Pyanepsion, or at some other festival where dithyrands were produced. The intensity of the dramatic situation has been increased by the device employed by the poet to meet the exigencies of the strophic form: the chorus interrogates the king, and its questions, prolonged beyond the limit usually observed under analogous conditions of anxiety in tragedy, at once minister to the pathos of the scene and equal in extent the replies of Aigeus, who is ignorant that the unknown is his own son. Though the poem is dramatic as well as lyric and may well be called a 'lyric drama,' we have no reason to refuse to include the poem under the dithyrambs in the wider sense, or to find in it an example of the 'tragic drama.' In the Introduction to Pindar allusion has been made to the fact that 'lyric

tragedies' were unknown to the Greeks and that the title is the product of the Byzantine period. The 'Theseus' is either a duet between the king and the koryphaios, or, more probably, an alternation of solo and choral song, and might seem to confirm the opinion of Aristotle, who in Poetics 1449 a 11 says that tragedy arose dwd τῶν ἐξαρχόντων τὸν διθύραμβον 'with the leaders of the dithyramb.' In this case the role of Aigeus was played by the 'leader.' It is, however, doubtful whether we have in this poem exactly that form of the dithyramb which gave birth to tragedy. The question with reference to the connection between the type represented by the 'Theseus' and primitive tragedy is further complicated by the fact that here the single actor is a singer, while in the earliest tragedy he probably declaimed his lines. This scene recalls the opening of Sopn. O. T.

New words: Αυταίος, ουλιος = οδλος, πρώθηβος 'in the prime of youth, πυρσόχαιτος, χαλκεόκτυπος 'of brazen din,' χαλκοκώδων

brazen throated.

Tautometric responsions: 30 = 45 (two), 32 = 47. Respon-

sions that are not tautometric . 27, 41.

Metre logacedic, or perhaps a combination of logacedics in $^3/_8$, and ionics in $^6/_8$ time. The strophes consist of eight periods. The transposition in 52.53 renders the position of $\tau\epsilon$ normal, but introduces an Aiolic basis that is not elsewhere attested in Bacchylides.

1. Since Argens does not address the speaker in similar stately fashion, Kenyon's conjecture that it is Medea fails to the ground. auerépas in l. 5 suits a chorus better than Aigens' queen. Tav the article with (proper) names of places only here, it. 180, Frag. 65 (B. 39); in each case with an adj. itpay. of Athens; see on Pind. iv. 5. Athens is the final, as it is the initial, note. - 2 άβροβίων: contrastaindirectly the refinement of the life of Athens with the ruder Sparta. The Athenians in the time of Bacch were φλαβροι and devoted to the άβραί Xapires and to dylata (1.60); in Thuk 1.6. 3 appodiairon is used of the delicate habits of the Athenians of the previous generation. Later in the century aspor would have been used to castigate the effermacy of the Ionians of Asia Minor (Ίώνων τρυφεραμπεχόνων άβρδι δχλοι Antiphanes Frag. 91). Cf. Bacch, i. 48, Stes. x. Because of his luxurious garb, which was regarded as Ionian, Theseus himself was rediculed at a later period. The Athenians represent the Ionians, as in ix. 3. —3. χαλκοκώδων: cf. Soph. Asas 17 χαλκοστόμοι κωδωνος ώς Tipoπνικής. Cf. Alsch. Eum. 566 ff. -4. πολεμηίαν: epic form as Apptwv 1 57. άοιδάν 'sound'; rarely used of the note of a musical instrument; of the sound of the trumpet, dort

Alsch. Pers 395, ήχώ Eur. Troad. 1267, φωνή in the lxx.—5. η; followed by η... η recalls the use in Pind. Isthm. 7, 3 ff. -6. άμφεβάλλει: Eur. Androm. 799 7 στρατ. άνήρ: see on Alkin. xi. 4. -8. Anorai , not Doric hagra, despite hatoos 16. 17; of on iv. 3. -10. σεύοντ': the Dorie -οντι may elice the a Epicharm 23, Pind. Pyth 4, 241) but may not add v άγελας: here of sheep; συών άγελαι Hes Shield 168. strict use is Hes. Theogon. 445 Boukohlas 7' ayéhas 76 . . . wocheds τ' διών. For the thought of A 154 οὐ γαρ πώ ποτ' έμας βολε ήλασαν οδδέ μέν Ιππους 11. άμύσσει · 80 A 243, Aisch. Pers. 161.—12. Soxé ω : dissyllable $\epsilon\omega$ in the first person of contract verbs is nowhere confirmed by the metre in Ionic poetry (Smyth Ionic § 638. 2), but open kalew occurs in Alsch. Agam. 147.—15. Keceéras : common tradition made Aigens the son of Pylia or Pelia (Apollod, 3, 15, 5), whereas Kreusa. the daughter of Erechtheus, was the mother of Ion by Xuthos. Perhaps the tradition was not fixed. Pandion was the son of Kekrops.

16 δολιγάν; of space; of time in 45, αμείψας: άμειβω κελευθον Eur. Or. 1295. - 18. In the list of έργα (which is constructed of clauses connected by $\tau \epsilon$) no mention is made of Periphetes, whose defeat was the first of the $d\theta \lambda \alpha$ of These us. This is also usually absent in the artistic representations of the feats of Theseas. The killing of Pallas fell in a later period. For illustrations of the undermentioned deeds, see Max. stal. 3. 209 ff. -20. Sinis used to rend travellers by tying them to the tops of pine trees, which he bent to the earth; whence his name Πετυοκάμπτης. Cf. J. H S. 2. pl. x. -21. Kpovisa · Poseidon, as ix. 77 (cf. Hygin, 38). Apollod. 3. 16. 2 makes Sinis the son of Polypemon. His mother was the Korinthian Sylea Avralov: see Steph Byz. s.v. Avral (in Thessaly): διά τὸ λύσαι τὰ Τέμπη Ποσειδώνα και σκεδάσαι τὸ άπό του κατακλυσμού θόωρ. Αυταίη was a name of Thessaly The epithet Aura'os, which occurs only here, must have been somewhat recondite to the Athenians. Unless it is to be taken in a general sense (the god who 'loosens the land') it is not easy to discover its appropriateness as applied to the father of the Korinthian robber.—24. Κραμμνώνος: for this variation from the usual form Κρομμιών, of 'Ερχομενός 'Οργομενός, 'Εργις τ 'Oρχιεύς. Κρομ. 'on.on-town' may be a folk's etymology like Σικυών 'cucumber town.' The site of the ancient town is occupied by the village of Hag. Theodori. The combat with the sow Phaia is depicted in Gerhard Griech Vasenbilder pl. clxii. 3 and 4, J. H. S. 2, 61, pl. x.-25. According to Att. tradition Skiron lived on the heights of the Istumos and hurled all travellers into the sea after compelling them to

wash his feet. The Megarians regarded him as a hero and akin to the Aiakidai (see Frazer on Paus. 1. 39. 6). Skiron appears on a Munich cup (Gerhard Ausert Vasen 232) of about 450-440 B.C., and on a metope of the Theseion (Hephaisteion). -26. Kerkyon lived near Eleusis and overcame all passers-by, whom he forced to wrestle with him. In Pausamaa' time the spot still bore the name waxaistpa hepaubros (1 39. 3). The periegete says Theseus invented the The phrase has an ironical touch ('closed art of wrestling the wrestling-school') See Gerhard pl. chx., Mus. ital. 3, 1. -27. loxev as vi 3. 28. Προκόπτας equi nomen ab re habet: προκόπτω) is an alternative name for Προκρουστης (προκρουω), whose hammer adjusted the legs of his guests to the size of his beds. One account places his home on Mt. Korydallos, another on the Kephisos. On the authority of Ovid Ib. 405 (ut Sinis et Sciron et cum Polypemone natus), we may suppose that the Polypemon of 1. 27 was the father, who may have been a smith, like Hephaistos and Palaimon, and whose hammer was bequeathed to his son and made famous in local legend. The surname may have been given to the son as well as to the father, or the son may have been confused with the father. Paus. 1, 38, 5 states that the real name of Prokrustes was Polypemon; Plut. Thes, 11 has Δαμάστην τον Προκρούστην, while Apollod. Epit. 1. 4 reports that Damastes was by some called Polypemon. Πολυπήμων ί.ε. δε πολυ πήμα τοις δδοιπόροις έτιθει. I had thought to compare Prekoptas, the son of Polypemon, with 'Αφειδαντος Πολιπημονίδαο ω 305; but Π. there πολυκτημ. and is not, as I., and S. take it, a play on πολυπημων 'baneful.' It is possible to read σφίραν', making έσχεν govern op., and thus give both names to the same person (so Paus.). εξεβαλ' dv has been suggested to the same effect.

30. dwros: same position in the verse as 19.

81. A double question in one clause consisting of τις and another interrog. as in il 86, τις πόθεν εις ανόρων α 170, τίς πόθεν μολών Soph. Trach. 421; Aias 1185, Eur Barch. 579, Hel. 86; often in Plato Cf. Virg. Aen. 8. 114 qui qui us a unde domo? **83** ff. Cf. Aisch. Choeph. 766, XO. πώς οδν κελευει νιν μολείν έσταλμένον; ... | εί ξυν λοχιταις είτε και μονοστιβή. | ΤR. άγειν κελευει δορυφόρους όπάονας, Soph. O. T. 750 ποτερον έχώρει βαιός, ή πολλούς έχων | ἀνδρας λοχιτας, αί' άνηρ άρχηγέτης;

36 μοῦνον: i.e. ἀνεν στρατιάς. (f. Alsch. Pers. 734 μονάδα δὲ Ξέρξην ἔρημόν φασιν οἱ πολλών μέτα. With μ σὰν ὁπάοσιν, cf. Eur. Hek 1148 μόνον δὲ σῦν τεκνοισί μ' εἰσάγει δομους.
36 ἴμπορον: a travelling merchant whose goods are carried by his attendants (ὁπάονες).—37. ἀλλοδαμίαν: tragic irony.—39. τούτων = τοιουτων, as in Demosth, de cor. 320 σὸ τοινον

obros el pédns (Jurenka), Alkm. iv. 57—42. δφρα; with the fut. in a final clause, Gildersleeve A. J. P. 4. 429, Goodwin M. T. 324; cf. Pind. Nem. 4. 32. Bacch. uses iva—ut (= ubi in Pind) in 10. 11.—43. Ιρδοντα; scd. κακον. Boses muss mit Bosem enden (Schiller).—45 χρόνφ; with an adj. χρόνος has the article as in vi. 82, Frag. 42 (B. 3) τιλείται; the repetition (cf. 1–30) is significant, not casual as are most of the tautometric responsions.

46. δύο φῶτε: Phorbas and Peirithoos. The usual form of the legend represents Theseus as journeying alone from Troizen to Athens. On a Munich skyphos (Arch Zed. 23, 195) two companious attend him in his combats with Sinis and Prokrastes; a single companion in the former adventure appears on a London cup (Cevil Smith Cat. Vases Brit. Mus. 3, E 74). and the like holds true in the Skiron episode on a Naples vase (Panofka Skiron iv. 1). of always shows traces of the F in Bacch. μόνους: plur. adj. with dual subst as Φ 115 (cf. 1. 49) In the strict Attic of the orators we find congruence of the attributive apaprely opaprely as in Herodas 4. 95. 5. 43. Cf. άμαρτη Ε 656, Solon 33. 4. Hesych. and Eust. report άμαρτω = ἀκολουθώ. — 47. λέγα introduces the longest passage in indirect discourse to be found in the lyric poets, φαιδ. ώμοις: cf. λ 128, Pmd. Ot. 1 27. On the vases Theseus carries his sword from his shoul ier by means of a baldric. -48 ελεφαντόκωπον: cf. Ovid Metam. 7 422 capulo gladii eliurno. Ken. suggested (ropevar te sterior), but Tleseus captured the clab from Periphetes, who is not mentioned (cf. on l. 18) 49 Heroes carry two spears P 18, a 256, Pind, Pyth. 4-79 of Jason, the beautiful description of whose arrival at Iolkos is faintly recalled by the present passage. - 50. κηθετον: crasis is very rare in Bacch. (χώτι i 81). (f. κινέην έτικτον Γ 336 In posthomeric times we hear of Arkadian. Boiotian, Korinthian, and Thessalian κυνέαι. 51, πέρι, 'over,' on See on Se. 1 10. Bacch, does not use ψπέρ except in compounds. Cf. K 257 άμφι δε οί κυνέην κεφαλήφιν έθηκεν . . . βύεται δε κάρη θαλερών αίζηών, where we have the normal poetical use for the prose περι or έπί cum dat. περι 18 not a favourite preposition with the choral poets. πυρσοχαίτου - πυρροθρίξ Ear. I. A. 225.—53 Δμφι: the anastrophe is rare; πέρι l. 51 is common, fπι ii. 83, 133. οδλιον: 'woolly,' only here Hom. oblos. - 54. The chlamys was used as a military cloak in Thessaly (Pollux 10, 124) and worn by young men (cf. 56 παίδα πρώθηβον). Ετου wears a πορφυριαν χλάμυν Sa. 64 - 55. ano: with thesis as in 4, 20. Λαμνίαν φοβεράν: the fire emitted by the volcano Mosychlos on Lemnos (Anumor with) was proverhial (Soph. Phd. 800, Aristoph. Lysistr. 299,

Lykophr Alex 227); so Λ. βλέπειν. Lykophron calls Alas a 'Lemman thunderbolt of war' (Jebb).—56. φοίνισσ φλόγα used of Altna, Pind. Pyth. 1. 24. πυρὸς φούνει πνοά Eur. Troad. 815. Ιμμεν: so 1. 31, 11. 144 etc., elsewhere έμμεναι 1. 14 and είμεν 10. 48 (Bacch. does not use είναι).—57. πρώθηβον: so Theseus is represented on vases of the severe red figured style. ἀθυρμάτων: the 'delights of Ares' are war and battle. Cf παίς εων άθιρε μεγάλα Γέργα . . . ἀκοντα πάλλων . . λεόντεσσιν ἔπρασσεν φόνον Pind. Nem. 3. 44, of Achilles. So 'Απολλώνιον άθυρμα Pyth. 5. 23, ἀθύρμασι Μουσάν Bacch. 71 (B. 48), 'Αφροδισιον άθιρμα (the rose) Απαλτεοπί. 53. 8.—59 χαλκεοκτύπου: elsewhere χαλκόκτυπος.—60. φιλαγλάους: of Akragas Pind. Pyth. 12. 1.

XI. Schol. Pind. Ol. 13. 1. Fragment of an epinikion. Pindar has (Ol. 13. 4) τὰν ὁλβιαν Κορινθον, Ἰσθωίου προθυρον Ποτειδάνοι. The Isthmic column had on the Peloponnesian side Τάδ' ἐστὶ Πελοπόννησοι, οἰκ Ἰωνία, on the opposite side Τάδ' οἰχὶ Π., ἀλλ' Ἰωνία. θεόδματοι: according to the local legend Korinthos, the mythical founder, was the son of Zeus; whence the proverb ὁ Διὸς Κορινθος.—Metre: dact. epitrite.

XII. Stob. Flor. 122. 1. Perhaps from the Hymn to Demeter. It is also possible that the speaker is Danae, or Hekabe addressing Kassandra. ἀφέγκτοισιν: cf. Pind Pyth. 4. 237 ἀφωνητω άχει, Hdt. 3. 14 τὰ μεν οἰκηια ἢν μέζω κακὰ ἢ ὥστε ἀνακλαίειν, Thuk. 7. 75. 4 και μείζω ἢ κατὰ δάκρυα τὰ μὲν πεπονθότας κ.τ.λ.—Metre: dact.-epitrite.

XIII. Stob. Flor. 55. 3. In connection with this paran on Peace the fact is to be recalled that on the cessation of hostilities palans were sung by the opposing armies (Xen. Hell. 7. 4. 56) -1. Tikter the poem is a free personification which avoids all mythological connections. Euripides in Frag. 453 doubtless had Bacchylides in mind · Είρηνα βαθιπλούτε καί καλλίστα μακάρων θεών, ζηλός μοι σέθεν, ώς χρονίζεις. δεδοικα δέ μή πριν πονοις ύπερβάλη με γήρας, πριν σάν χαριεσσαν προσιδείν ώραν και καλλιχόρους άσιδας φιλοστεφάνους τε κώμους. | ίθε μοι, πότνα, πόλιν | τὰν δ' έχθρὰν στάσιν εἶργ' ἀπ' οί- | κων τον μαινομένον τ' έριν | θηκτώ τερπομένον σιδορώ (see Βrowning's Arist. Apol. p. 179) So Eur. Suppl. 489 ή (Ε.ρ.) πρώτα μεν Μουσαισι προσφιλεστάτη, | γοοισι δ' έχθρα, τέρπεται δ' εύπαιδία, χαίρει δέ πλούτω. δέ τε: see on vi. 26. On the sequence of the particles in 1-5, see Hartung Partikeln 1. 108. 7. μεγάλα: rarely employed in early Greek even of a goddess; of Moira, Soph. Phil. 1466 (where the article ensures the personification), of Erinys, Track. 893; both the Faxes

and the Forces are μεγάλοι, as are 'the two goddesses' Demeter and Persephone. Hence, though more prosaic, the explanation as neuter is to be preferred: the following lines explain the word, Cf. Aristoph. Pax 999 ff. Had the poet intended an adj. with elphra, he would have employed one re her in colour than may. Hartung read, and Bergk preferred, μέγαν (μέγας πλοίτος in Hybrias).-2. πλούτον: ef. Mel. Adesp. m., Eur Suppl. 491. Peace is one of the Horai, who ατο ταμιαι ανδράσε πλούτοι Pind. Ol 13. 7. A group by Kephisodotes, the Athenian sculptor of the early part of the fourth century, represented Eirene (κουροτρόφος) supporting on her arm the child Plutos, who carries the Horn of Plenty. Paus. 1. 8. 2, 9. 16. 2. A reproduction of this work is found in Munich. See Gardner Greek Sculpture p. 352. μελιγλώσσων: ef. i. 97, Atsch. Prom. 172 μελιγλώσσοις πειθούς επασιδαίσιο, Pind. Pyth. 3. 64 μελιγάρνες θμέσι, Nem. 3. 4 μελιγαριών κώμων, Inthm. 2. 8 μαλθακόφωνοι αρίδαί. γλωσσος also in άδ'γλωσσος βοά Pind. Ol. 13. 100, πολυγλωσσος βοή Soph. El. 641. ανθεα: ανθεα θμνων Ol 9 45.— 8. αίθεσθαι and μέλειν 1. 5, like the preceding accusatives, depend on τικτει. So the inf. follows ποιέω, πράττω, καθιστημι etc.; one of which verbs may be supplied here. With the passage ep. the hymn to Apollo i, with notes (Append.) άγιοις δε βωμοίσιν Αφαιστος αίθει νέων μήρα ταιρων.— 4 Εανθά: of $\phi \lambda_0 \xi$ i. 56. ranutraly ωv : alya ranutralya Hes. W. D. 516. -5. Penceful scenes with song and dance are pictured in Σ 490, Hes. Shield 272. Aristoph, calls Peace φιλέορτος Theomoph. 1147, δέσποινα χορών Pax 976. ήσε χια δέ φιλεί μέν συμπόσιον Pind Nem. 9. 48. The flute was the instrument generally used by κωμασταί. Cf. Pratinas 1. 8. Dionysos loves E.rene (δλβοδοτειραν, κουροτρόφον θεαν) Eur. Barch. 419. and is often represented together with her (Muller-Wieseler 2. 584, 585). Cf. vi. 66; Theogn. 885. τε καί, here of a union of complementary similars. -6-10 are quoted sine nomine by Plutarch, Numa 20, to show that even the exaggerations of the poets' as to the blessings of Peace were surpassed during the reign of Numa. For lord Plut. has έργα, πόρπαξιν: Aristoph, Pax 662 & γυναικών μισοπορπακιστάτη of Peace. 7. Cf. Eur. Frag 369 κείσθω δόρυ μοι μίτον άμφιπλέκειν άράχναις, Theokr. 16. 96 άράχνια δ' είς όπλ' άραχναι | λεπτά διαστησαίντο, βοάς δ' έτι μηδ' δνομ' είη, Nonnos Dionys. 38. 13 έκειτο δέ τηλοθι χάρμης | Βακχιάς έξαθτηρος άραχνιδωσα βοείη, Ben Jonson, 'Prince Henry's Barriers' "Shields and swords, | Cobwebb'd and rusty; not a helm allords. A spark of lastre, which were wont to give | Light to the world, and made the nation live. ' Peele "This

helmet now shall make a hive for bees." Lowell 'Launfal' "Hang up my alle armor on the wall, Let it be the spader's banquet hall."- 8, (f. Til ullus 1, 10, 49 pace bidens comerque trijent, at tristia duri militis in tenebris occupat arma situs, Ovid Fasti 4. 927 sarcula unne durusque bideus et romer aduncis, ruris opes, niteant; inquinet arma situs. To the Roman pace Ceres lasta est. The Greek poet does not, like the Latins, mark the reign of Peace by the return of agricultural prosperity and the felicity of rural life (cf. Fasti 1. 697). The Greek here emphasizes Peace as the giver of wealth, song, the revel, sleep; she it is who renders possible the undisturbed worship of the gods. The Roman note is anta ipated in Menander: είρηνη γεωργόν κάν πετραίς, τμέφει καλώς, πόλεμος δε καν πεδιώ κακώς Frag. 719, φέρβε και είμαναν. Ιν' δε άροσε τήνοι αμάση Kalının. 6. 138; Ειρήνη βαθ καρτος Kabel 792 (2nd cent. A t.). Demeter is the mother of Plutos, Hes. Theogon. 969. Sauvara: Plut. has eipus (not in Stob.) δαμναται, but he may not be following the poet's order 9. Cf. Hor. epoil 2. 5 neque excitatur classico miles truci, Tibull. 1. 4 martia cui somnos classica pulsa fugent, Bacon "Ware with their noise affright us." Plutarch, citing Eur. quoted on L 7, says (Vita Niciae 9) ήδέων δε μεμνημένοι του είποντος ότι τους έν είρηνη καθεύδοντας ού σάλπιγγες άλλ' άλεκτρυύνες άφυπνιζουσι.—10. μελίφρων: of έπνος Frag. 13. 5 (K.), Il, B 34 11. auov - auetepov; as noster for meus. Calma; so Aisch. Prom. 590 (of passion). θέλγει (of vulg. θάλκει) might be defended by ϵ 47, Eur. I. A. 142, [Plato] equipment 25, 4 — 12. So to Tibullus 1. 10. 53 ff. Peace is the season of love. Bollowice not spedowical; with the genetive as a 334, Soph. Frag. 264 жанта в' еревши фрахийн Вревес (cf. 1, 7). The instrumental dative is more common. (f. i. 15. υμνοι: love songs addressed to beautiful youths. Welker Kl. Schr. 1, 233 referred most of these songs to 'beauty-shows,' though some, he thought, might have been sung at symposia, buthday-festivals, etc. The erotic songs of Bacch. (53-55 K, 24 26 F) were classed by Welcker as παιδικοί δμεσι Uf. Pind. Isthm. 2, 1 ff. of µèr válas pôres (s.e. Alkaios, Ibykos, Anakreon accord, to the scholast) . . . pappa waideious éroseror μελιγάρ και ζωνοι s and Bacel. 10 42 έπερος δ' έπε παισε ποικιλον τοξον τεταινει. Pind xv is often regarded as a παιδ, υμνοι (cf. Folk Songs xxv.). φλέγονται: 'are flamed forth,' 'burst forth.' Song is a torch that flames on lagh (ayar mipoor Turar Pind. Isthm. 4, 43). The poet, the Graces illumine a victor and his native city. Cf. Pyth. 5. 45 σè δ' ηξκομοι φλέγοντι (illustrant: Χάριτες, Nem. 6. 37 Χαριτών δμάδω φλέγεν (sphead hat), a passage which suggests pheyoric here, as the

passive is employed of the object illuminated; so in Isthm. 7-23 φλέγεται δε Εισκλοκοισι Μοισαις, Nem. 10-2 φλεγεται δ' άρεταϊς μιριαις. The use of έπιφλεγω is similar: (d. 9.-22 φιλαν πολιν επιφλεγων ασιδαίς, Pyth. 11. 45 των είφροσώνα τε και δυξ' έπιφλέγει, Aisth. Pers. 305 σαλπιγέ άστη επέφλεγεν ("That blast no English bugle claims. Of the Verse I heard it fire the night" Scott, 'Lord of the Isles' 4. 18. So in vox illusit, splendens vox, splendada oratio, canorum illud in voce splendescut etiam in senertute (ic. de sen. 9. 28.

The Greek often allows the sense of right to usurp the place of the sense of sound (audhous art audhous). He prefets to evapyeoteper, the ear to mere sloggish than the eye. It on Prat. i. 17—50 with lamb, as in lamber slogs Pind. Of 1. 23, Elamber foam Migh. Of 415 (lamb lamb, as in lamber slogs). The most stone with factor with doing, and sometimes, lamber, with factor which is often used with doing, ends stones, lamber, modes, salves, from Phil 19. We find also themselves, salves, from Phil 19. We find also themselves was Phil 21 passes down Phil 19. We find also themselves was Phil 21 passes down Phil 19. We find also themselves was the modes of the man 312, at now before a list. In the house of list, where vertall suggests that we have a mental picture. The boothess is sometimes softened, as in but. Phone 15. Aless of affects work over posses of salveyor man at a . Of ty regime, as in our four over posses of salveyor man at a . Of ty regime, as in our four over posses of salveyor man set a. Of ty regime, as in our four over posses of sphere at pours in the use of loos, chamber inconfunt column 10, 855, incondit chamber names Stat. Theb. 5. 3, at regime tacta inconferent Justin 38, 8, 14, Der Schal lasch (Schall Cri sch.) Parzival, so bren ' partis, henry 'classor.'

Metre: dact.-epitrite. With the dissyllable anacrusis before - 1 - 1 in 1. 7, cf. Pind. Ol. 7. 1, 6; 8, 6. 1. 20. Boockh's πλ. μελιγλ. τε in l. 2 would help the rhythm and cause the poem to fall into four periods: I, stehic, vv 1.2 -6. 6; II. palmodic, vv. 3 6 = 3, 4, 5; 3, 4, 5; III. mesodic, vv. 7-8 = 3, 4, 3; IV. palmodic antithetic, vv. 9 12 - 6, 4, 3; 4. 3, 6. The Ms reading is, however, defensible. The extent of the poem cannot be determined though line 12 has a final ring to it. In Kallim. Hymn to Demeter the last note but one is φέρβε και είραναν, ίν' δε άροσε τηνος άμαση. Since we do not know where the epode begins, all speculation is futile as to the division of the fragment. Bergk began the epode with 1. 6. From a metrical point of view, 1, 7 suggests the beginning; at least if Bacchylides' manner was Pindar's The reconstruction of Blass R. M 32, 460 is over hazardous .L. 1 = last verse of epode, 2.7 strophe, 8.12 antistr.). Perhaps the poem was written after the lattle at the Eurymedon (460), when an altar was erected to Peace (Plut, Kimon 13. But even in time of war the poet may dream of peace.

XIV. Clem. Alex. Strom 5, 687; from a paian. A reply, perhaps tronical, to Pindar's teaching Ol. 2, 86 σοφάς δ πολλά Feiδως φυζί μαθόντει δε λάβροι, παγγλώσια, κόρακει ώς, δκραντα

γαρύετον | Διδε πρὸς δρνιχα θεῖον, where the scholiast finds a reference to Simonides and Bacchylides (cf. Ol 9. 100, Nem. 3. 41). Like dρετή (except to Sokrates), σοφια is not διδακτή. Here the σοφία is that of the poet (Alkm. v.). The presence of a personal element in a paian is noteworthy.—1 trepos is έτέρον: Bacch. confesses his debt to Hesiod in ii. 191. το το πάλαι · cf. Iliad I 105 ήμεν ναλαι ήδ' έτι και νῦν, Soph. Antig. 181, El. 676 νυν τε και νάλαι, Phil. 966 οὐ νῦν πρῶτον άλλὰ και πάλαι.—2. ἐρῶτον: κειί. ἐστι; see on Anakr κνι 6. άρρητων: heretofore 'unuttered' in song. Note the difference from tragic usage. πύλας: πυλαι δμιων ἀναπιτνάμεν Pind Ol. 6. 27. The passage reminds one of Hor. 4. 2. 27 32. Frag. 63 (37) el δε λέγει τις άλλως, πλατεῖα κέλευθος may be another reply to Pindar, or a reforence to legitimate variations in the treatment of myth.—Metre: logacedic.

XV. Stob. Flor. 108, 26 (1 2 Flor. 1, 6, Apostol 6, 55); B prosodion. For the sentiment cf. Hor. 1. 9. 9 ff., 2, 16, 25 ff., Epist. 1, 11, 28 ff.—1. dod: no ooplas boor Pind. x. 4. bobs is associated with oper also in Aisch. Agam. 1119.—2. release res Blow Soph. Antig. 1114. The thought recurs in Alkm. iv. 37. -4. τὸ παρ' άμαρ: absol. temporal accus. The article in such phrases as το πρό τοῦ, τὸ ἀπὸ τουτών, τὸ αὐτικα marks the expressed or latent opposition between the time in question and some other time (Krug. 50. 5. 13). The plural in 7à vôv etc. is slightly different. - 8. Cf. Ιάντομαι άλγεσιν ήτορ Moschos 4. 39. lov: as δν θυμόν δνήσεται Η 173. To this fragment may belong 49 (20) of yap chapper (= koupitor, cf. Theokr. 2. 92) έτ' έστ' απρακτ' όδι ρόμενον δονείν καρδιαν. Metre: logaoedic. The simple forms (pherecratics and glyconics) are used. In reference to the fact that the poem is called a prosodion it may be noted that Dion. Halik, says that the prosodiac is a union of the glyconic and pherecratic.

 voice of the poet is the voice of truth; not hendiadya, but 'as poetic art, so does truth' (τε...τε). So verisamum et supentisamum indicem Cicero Sex. Rosc. Amer. 30. 84. For the verb in the singular with a compound subject (Archil. 16, Pind. Ol. 5. 15, Pych. 10. 10), cp. the remark of Landor, a propos of Milton's "where flows Ganges and Indus." "The small fry will carp at this, which is often an elegance, but oftener in Greek than in Latin, in Latin than in French, in French than in English." See A. J. P. 3. 422. Reading σοφίαν τε παγκ. ελέγχει (v.l.) it is Truth that brings to naught the counsels of the wise Cf Pind. xxvni., Ol. 10. 3 ff. θυγάτηρ | 'Αλάθεια Διός, δρθα χερι έρικετον ψευδέων | ἐνιπὰν dλιτοξένων.—Metre: logacedic. Rossbach thinks the first verse contains cretics. Others find epitrites here.

XVII. Athen. 2. 39 B; a skolion, not an erotikon, as is often maintained. The only poem of Bacch cited under the latter title (Frag. 53 K, 24 B) is of a different character. - 1. γλυκά' άνάγκα: Spenser's deare constraint. Imitated by Hor. 3. 21. 13 tu lene tormentum ingenio admoves - plerumque duro. The Latin oxymoron is less delicate than the Greek Cf. vino tortus, Epod. 1. 18. 38. The γλ. άνάγκα is a πειθανάγκη; cf. κρατερή ανάγκη Z 458, κακά άνάγκα Theoke. 16. 85. εαευα necessitas. There is no reference to the anancaeum, the bowl of compulsion Plant. Rudens 2. 3. 34 dváykar vorat mellitissimus poeta түч френин вкотавин quum poto liberalius vino homo suae spontis non est neque mentis sanae (Casaub.). (Y. Pind. Nem. 9. öl βιατάν άμπελου παίδα -2 σευομενάν: gen. absol. Cf. Alk. xx. 5. σ. κυλ. is a stronger expression than κελικών περινισσομενάων Phokyl. 11. The ablatival gen. demanded by the Ms. σειομένα is harsh (though we find doxonas without ex; see on Ibyk. i. 2), and we expect and or ex (σευομένα 'κ van Herwerden). Θάλπησι · cf. calaisse in Hor. 3. 21. 11 narratur et priscs Catonis sarpe mero c. virtus. $\theta a \lambda \pi \eta \sigma a$ of the MSS. cannot be defended as an example of the schema Ibyceum (see on Ibyk. vni.); θάλπημι does not ocenr and is all supported by bakwelw in Et. Mag. A temporal conjunction preceded in l. l. For the retention of the epic -σι cf. 19. 3 ds &ν λάχησι. -3. δ': apodotic. It is hardly possible to explain $K \delta \pi \rho \epsilon \delta \delta r$ (without δ) as due to the influence of F, of which έλπίς or έλπομαι shows no trace in Bacch. Michelangeli reads θυμόν | Κυπριδος' έλπίς διαιθ. with asyndeton. which is not uncommon in Bacch. (ii. 144, 145, v. 92, ix. 119). even in some few passages not marked by strong excitement. and occurs regularly when the second clause gives a reason But the narration is not rapid in the present place. The genitive after band, might be inexactly paralleled

by πυρόι θέρηται Z 331. With the passage of, Eur. Bacch. 773, Hor. 3, 18, 6.

4. άμμειγνομένα, μείγνιμι not μιγνιμι (μειξω, έμειξα) is the correct form. Love is a potent spice to wine. Alov. Supois. so Διωνύσου δώρον Theogn 976, i.e. σίνοι, which is the subj of πεμπει. - 5. μερίμνας. 'thoughts,' 'desires,' not 'carcs', iv weighten is not "dissipate." Cf. Pind, Pyth. 8, 88 δ δε καλόν τι νέον λαχων ... εξ έλπιδος πέταται ύποπτέροις άνορεαις, έχων κρέσσονα πλούτου μέριμναν, Eur H. F. 653 κατ' αιθέρα . . . φορεισθω. With this picture of the exaltation of the worshipper of Dionysos cf. Pind. xxx ta passage that was either the model of Baech, or Pindar's attempt to outdo by richer imagination and statelier phrase the graceful fancy of his younger rival), Aristoph Eq. 90 ff. olver ad rodues eis introcar λοιδορείν; οίνου γάρ εθροις αν τι πρακτικωτερον; δράς; όταν πινωσιν άνθρωποι, τότε πλουτούσι, δ απράττουσι, νικώσιν δικας, ευδαιμονουσικ, ώφελούσι τους φιλους, Plato Rep. 9. 573 C καί μην δ γε (ο μεθυσθείς) μαινόμενος . . ού μενον άνθρωπων, άλλά καί θεών έπιχειρεί τε και έλπιζει δινατός είναι άρχειν, Arist. Eth. 1117 & 14 τοιούτον δέ ποιούσι και οι μεθυσκομένοι είθληιδεί γάρ γινονται, Anakreont 46. l ff δταν ὁ Βάκχος εισελθη, ε.δοισιν а! перинии:] доко д' Ехен та Кровоов. . . . жато д' ажанта θιμφ, Hor 3. 21 17 tl tu spem reducts mentibus anans! tures pie et addis cornna paupers, | post le neque iratos trementi. require apices neque militum arma, and Epist 1 5, 16 ff, quid non ebruetas designat? operta recludit, spes sulet eme ratas, ad procha trudit in riem, | sollicitie animie onue eximit, addocet artes fremult calices quem non fecere disertum? contracta quem non in paupertate solutum? Thall. 3. 6. 13 ule facit dites animos deus (Liber), Ovid Ars Amat. 1, 237 ff. ring parant animos fucientque caloribus aptos, cura jugit multo diluitarque mero. I tune remaint risus, fune purper cornus munit etc. Shakesp. 'Henry IV. ii. 4. 3: Falstaff "A good sherris sack . . . ascends me into the brain; dries me there all the foolish and dull and crudy vapours which environ it; makes it apprehensive, quick, forgetive, full of numble, fiery, and delectable shapes"; Burns' 'Tam o' Shanter'; "Kings may be blest, but Tam was glorious, | O'er a' the ills o' life victorious." Our passage recalls Solon 13 37 ff (the unsubstantial dreams of hope), -6. airix'; asyndeton as A 19 δ μέν - ὁ πινων, not Dionysos. Instead of ὁ δε a shift to the lative. rpaseuva pl. of a city's battlements (v 388). Demades (Athen, 3 99 b) called a city's wall couns the wokens. Hdt. 7. 139 (cf. Xen. Symp. 4. 38) τειχέων κιθώνει, 1 181 τείχος θώρηξ έστί, Anakr. 72 στέφανος πόλεως. Αύειν: κρηδεμνα. After II 100, v 388. Attic After with the v derived from Abou. ελύσα: το νείκεα λόει η 74 from νείκεα λύσω Z 205.—7. μοναρχήσειν: cum dat. as with ἀνάσσω, ἄρχω, ἡγιμονεύω etc. The future is unobjectionable: dreams are not merely of a present paradise.

8 χρυσφ: δ 73, Hor. 2. 18. I non ebur neque aureum | meareundet in domo lacunar. μαρμαίρουσω: Alk. xxiv. I 9. πόντον: the sea glitters in the sunlight, unvisited by storins. δ\ς μαρμαρέη Ξ 273. Bergk conjectured καρκόν.—10. In the time of Vespasian Egypt supplied Rome with one third of all the grain imported into that city.—Metre dact-cutrite, which here appears with a new force. We have three monostrophic stanzas. I am unable to accept the view of those scholars who, on the analogy of certain of Pindar's skolia, think that this poem was sung by a chorus.

XVIII. Athen. 11. 500 B. The poem has also been regarded as a paian and as a hymn. It may have been composed at the time of the Attic festival Anakeia, which owed its name to the fact that the Dioskurot, who are here bidden to the Beogeria, were called Arakes at Athens. Here, as at Sparta, they were entertained as stranger guests in the prytancion, where a simple meal was set before them. Pindar's third Olympian ode was composed for the beogena. See Harrison Mythol and Monum. 157, Deneken de theoxenia 2. Wassner de heroum cultu 4 By its style and metre Hor. 2. 18. 1 ff (non ebur neque aureum . . . at fides et ingeni benigna rena est) is shown to be an imitation of this poem Cf 2. 16. 37.38. -2. Bolovioury as Kor 1. Note the absence of diaeresis in the verse. Bolovian scyphi were associated with Herakles, the Theban hero, because they were rustic in appear ance and contained more wine than the rike or other vessels. The interlaced handle, the nodus Herculis (Pliny H. N. 28. b3), was used either as a decorative device or for its medicinal value (as a serpent coil) The scyphus was originally of wood or earthenware. - Metre: apparently a troclaic heptapody catal. + a pentapody, a metre that is surprising, since its continuation throughout an entire poem would seem to produce an unsatisfactory effect. In choral poetry trochaic systems seem to have been restricted to sympotic, erotic, and skopfic poetry. Rossbach suggests that the measure may be epitrific (of Timokr, iv.).

XIX. Stob. Ecl. Phys. 1. 5 3. The succession of parathetic substantives in 1-2 is a mark of the poet's style — 2. αγναμπτος: cf. αγνάμπτων έρώτων 9. 73. "Aprs. cf. Hdt. I. 87 οὐδείς γάρ οὕτω ἀνόητός έστι δοτις πιλεμον πρό εἰρήνης αἰρέεται, κ.τ.λ.—3. νέφος in its metaphorical sense is properly applied

only to Apps and στάσις (cf. πολέμοιο νέφος P 243, τον κίνδυνον παρελθεῖν Εσπερ νεφος Demos. 18. 291, νέφος οίμωγης Eur. Med. 107). Of two opposites the second is regularly taken up in a following statement, but, as Farnell observed, the poet may mean that fate dispenses calamity rather than prosperity. Metre: dack-epitrite.

XX. Schol. Apoil. Rhod. 3. 467; perhaps from a hymn. Since the setting Moon appears to descend into the lower world, the epithets of Hekate are derived from her quality as goddess of light (φωσφόρος, λαμπαδούχος) and of darkness (νικτιπόλος). δηδοφόρε: cf Hymn 5. 52 σέλας εν χειρεσσιν έχουσα. The name Έκατη is to be connected with Έκατος, Apollo the sun-god. The earliest genealogy made her the daughter of the Titan Perses and Asteria. Later her parents are Zeus and Hera. μελανοκόλπον: cf. Alkin. xx. νυκτός μελαίνας στέρνον. Bacch. says of Day (7. 1) λιπαρά θύγατερ Χρόνου τε καί Νυκτός.

MELANIPPIDES.

It is difficult to follow Suidas in distinguishing two dithyrambic poets of this name. Bergk indeed accepts the distinction and refers a victory of the older poet to 494. But if Suidas' yeyovás Ol. 65 (520) refers to the birth of the grandfather, we must recoucile this date with the fact that the grandson of the same name died, apparently at an advanced age, before 413. Or, if yeyovus refers to the floruit of the older poet, why is his name passed over by those ancient students of literature who claimed that Lasos, and not Arion, was the oldest dithyrambic poet? It is also singular that the father of both poets is called Kriton, though the younger was the child of a daughter of the elder poet. (Except in the case of families with two or more sons children were not usually named after their maternal grandfather) If there was an elder Melanippides, I believe that he was a musician and not a poet; but we have probably to do with only one person, and the assumption of two of the same name is on a plane with Suidas' two Sapphos, two tragic poets Nichomachos and Phrynichos and two comic poets Krates. See Rohde R. M. 33, 213.

Melanippides was a native of Melos and the most famous dithyrambic poet of his time. In Xen. Mem. 1. 4. 3. Sokrates regards him as a master in his art, and to be compared with Homer, Sophokles, Polykleitos, and He probably lived to old age, and died in Makedonia at the court of Perdikkas (454-413). Though a Dorian, he effected many innovations in the dithyramb. He employed ἀναβολαί and free rhythms for the strophe and antistrophe of the older dithyramb (as we still find them in Bacchylides) and enhanced the importance of the musician, whose encroachment upon the province of the poet had already commenced in the time of Pratinas and Lasos. With Melanippides those artifices of musical composition which indicate that technique was cultivated as an end in itself become still more pronounced. Pherekrates, the comic poet, made him responsible for the beginning of the degeneracy in his art. Holyous says (Frag. 145):

> 'Εμοί γὰρ ῆρξε τῶν κακῶν Μελανιππίδης, ἐν τοίσι πρῶτος δς λαβῶν ἀνῆκέ με χαλαρωτέραν τ' ἐποίησε χόρδαις δώδεκα. ἀλλ' οῦν ὅμως οῦτος μὲν ῆν ἀποχρῶν ἀνὴρ ἔμοιγε . . . πρὸς τὰ νῦν κακά.

His innovations were, she continues, less fatal than those of Kinesias, Phrynis, or Timotheos. We possess fragments of dithyrambs entitled Danaids, Marsyas, and Persephone, subjects which stand in no immediate relation to the cult of Dionysos. The language of Melanippides, though often elegant, is artificial, and his occasional simplicity does not conceal his poverty of thought. He adopts the dactylo-epitritic measure, but under his hand it loses its old-time dignity and calm. Resolution of the thesis is so frequent in his epitrites as to constitute an important modification of the ancient severity of style. Besides dithyrambs, he wrote epics, elegies, and epigrams, though these are attributed by Suidas to his grandfather. Meleager inserted some of the epigrams in his Anthology. (Anth. Pal. 4. 1. 7.)

I. Athen. 14. 651 v. It is uncertain whether this obscure fragment contains a description of the punishment of the Danaids. If the daughters of Danaos formed the chorus, their number was just that of the cyclic chorus.—1. μορφάεν: Pind. Isthm. 7. 22.—2. Crusius would retain ταν αὐταν γιναικείαν, translating 'the same women's quarters'; in Bergk's οὐ διαίταν ταν γ. we expect οὐδέ.—3. For the opposition between 1 2 and the foll., cf. Pind. Pyth. 9. 18 ά μέν οδθ' Ιστῶν παλιμβάμους ἐφιλησεν ὁδούς . . . άλλά . . . κεράιζεν ἀγρίους θῆρας.—5. ἰερόδακρυν: cf. Pind. Frag. 122. 3 τᾶς χλωρᾶς λιβάνου ξανθά δακρη.—Metre: dact.-epitrite.

II. Athen. 14. 616 E; from the Marsyns, the theme of which was the contest of the flute with the kithara. According to the story, which arose at Athens in the fifth century, Athena, who had invented the flute (Pind. Pyth. 12. 7), threw it away on discovering that its use disfigured her cheeks. The Lateran Marsyss, a copy of the celebrated work of Myron, represents the satyr's consternation when confronted by the goddess, whose wrath was aroused by his presumption in raising from the ground the instrument rejected by her. See Frazer on Paus. 1, 24, 1. The legend that Marsyas the flutist was flayed by Apollo because he dared to contend in musical skill with the god points to the opposition of the early Greeks to the orgastic instrument of the Phrygians. The invention of the double flute is also referred to Marsyas, who introduced the popperd. A later age became reconciled to the flute-Sakadas' Pythian nome was famous and an auletic nome even bore Athena's name, The flute was in disfavour with the poets at Athens shortly before the Peloponnesian war because of its aggressiveness, and an Attic epigram says

> 'Ανδρ. μέν αιλητήρι θεοί νόον ούκ ένέφυσαν, άλλ' άμα τῷ φυσήν χώ νόοι έκπέταται.

The second fragment of Melanippides does not, however, prove that the poet was himself hostile to a proper restriction of the music of the flute in the dithyramb. See Telester i. 2. τῶργαν': the plural of the double flute, as in Dion. Halik. de comp. verb. 11 (so αὐλοί often in Pind.).—3. τε..., τε: 'as she hurled, she said'; cf. Sim. xiii. 4.—4. με: the personal for the reflexive pronoun is usually employed either when there is a contrast between two persons or when the speaker puts himself in an objective position. As subject of the inf, ἐμέ is generally used in Attic, not the reflexive.—Metre: dact.-epitrite, verses 2-4 in stichic succession.

III. Athen. 9. 429 0; perhaps from the Oineus. Cf. Pind. Frag. 166. Athen. 1. 11 A, quoting Il. I 119 # σίνω μεθύων, *

μ' έβλαψαν θεοί αὐτοί, says εἰς τὴν αὐτὴν τιθείς πλάστιγγα τὴν μέθην τἢ μανία. Sim 221 says that wine and music have a common source.—2. τὸ πρίν: Hom, Archil. 94, Theogn. 483.—4. παράπληκτον: here and Soph. Asus 230 (of χείρ).— Metre: logacedic.

IV. Clem. Alex. Strom. 5. 716. This prayer with its strange modern voice is probably addressed to Dionysos whose cult inculcated faith in immortality. This is the only passage in a lyric poet, apart from Pindar, which expressly attests a belief in the immortality of the soul. θαῦμα βροτῶν: as θ. βροτοῖσι λ 287. Cf. Διώνυσον, χάρμα βροτοῖσιν Ξ 325.—Metre: logacedic (or log. and cretic?).

V. Plutarch Erot. 15. Metre: dact. opitrite.

ARIPHRON.

ARIPHRON was born at Sikyon, the old home of the dithyramb, but lived at Athens either during or shortly after the Pelopounesian war. A choregic inscription of the beginning of the fourth century (C. I. A. 2 1280) has 'Aphpon' idiaarer, but the omission of the name of the victorious tribe makes against the conclusion that the document refers to a dithyrambic contest. The poem on Health is a sympotic paian, not a skolion as Brunck, Ilgen, and others thought it. The worship of Hygieia seems to have spread from Argolis to Athens, though most scholars hold that it originated in Attica; at least it is noteworthy that the oldest known seat of her cult is Sikyon (Paus. 2. 11. 6), the birth-place of the poet. The Sikyonian painter Nikophanes represented her in company with her three sisters. See J. H. S. 5. 82 ff.

The Paian to Hygicia is quoted by Athen. 15. 702 A, and is reproduced in a corrupt form on an inscription that is not older than about 300 A.D. (C. I. A. 3 171 - Kaibel 1027). It was inscribed in the Asklepicion at Athens. The poem was famous in a later period: Lucian, who cites v. 1 (de lapsu 6) says that it was 'known to everybody,' and Max. Tyr. 13. 229, also citing v. 1, testifies that it was still sung in the time of Commodus.

1. That Hygieia is a relatively late personification is clear from the fact that she was not regarded by neythology as a

traditionary figure. Sim. xxx, and Skel, vi. do not admit the personification. \(\pi\)ecoblorum (\text{dams}) a the poet here claims a fictitious antiquity for Hygieia, the epithet means 'most august,' not 'most ancient.' Aristeides 1, 22, it is true, says Aθηναίαν οι πρέσβιστοι και Τγιειας Αθηνάς βωμόν Ιδρύσαντο, but he is speaking of Athena Hygicia. An Orphic poet (Stob. Ecl. Phys. 1, 2 31) has, pardonably, πρεσβίστας θεάς Υγιείας μειλιχοδώρου. μετά σεῦ: cf. Theokr. 16, 108 τί γάρ Χαριτων άγαπητον | ανθρώποις απανευθεν ; άει Χαριτεσσιν άμ' είην. μ. σεῦ and μ , $\sigma \epsilon i \sigma$ I, 7 (Sim. 95) follow μ , $\epsilon l \sigma$ Hes. Theogen, 392, the oldest example of \(\mu \). With the singular, which occurs only four or five times before Sophokles (Mommsen). Homer and Pind. use μ , only with the plural. See on Sa. xxiv. 4. Stes. vin 18 a doubtful example -2. sévouces, see on Sa. xxvni. and cf. Sun. i. 8 olserar. With the two prayers of, Eur, Frag 897 oursing . . . ratorus, 3 ff. This is the earliest trace of the tendency to attribute blessings to Hygieia. Asklepios and Hygicia are of δύο σωτήρει θεοί, οί την γήν άπασαν σώξουσι (Aristeides 1. 397). Late poets call Hygiera άγλαοδωρος, φερόλβιος, μήτηρ πάντων, πλούτου: Orphic Hymn 68, 9 ούτε γάρ δλβοδότης Πλούτος γλυκερός θαλίμσων, ούτε γέρων πολιμοχθος άτερ σέο γίνεται άνηρ. Health and wealth are combined in whow θυγίεια Aristoph. Vesp. 677. χάρις: Sim xxx -4. Cf. Ισοδαιμών Basileir Aisch. Persai 633, Isobeos reparels Eur. Troad. 1169 -6. Hesych, glosses sprease with decrease ('cast-net'). docus is a stake-net. Cf. Ibyk. 11. 3.—6. Cf. Kritias 2. 21 the repжиотатун вейн вичтой Түнчан, сагии. рор. 47. 23 оди тержиотату rycela. άμπνοά: μοχθών άμπνοάν Pind. Ol. 8. 7.— 8 τέθαλε: perhaps this word should end 1. 7. πάντα is omitted in the inscription. Sapos: vulg. Eap, and so Boeckh, and Schneidewin. who explains instar veris, qual Gratiae reddunt juichrum, affulgent (cf. Hor. 4.5.6). This use of tap may suit late poetry (Xapirwr egarolwler eap Anth. Pal. 7, 599, Hodwr eap ib. 7, 20, Euror Eap th. 7, 12). Bergk read Laps, Crusius δάροις. We find the sing. δαροι, of Jason's speech, Pind. Pyth. 4, 137, but the plur, is usual, as δαροι νυμφαν Kallim. 5, 66. The Graces are the sources of delight, Pind. Ol. 14. 5. With hammes dapos cf. nitrat oratio Cic Fin. 4 3, 5, and see on Bacch xiii 12. It is to be noted that the paian does not contain the refrain in Hade, which Athen. 15, 696 K regards as the sign-mark of the genume paisn. - Metre: dact. epitrite. Note the dissyllabic anacruses, and the ithyphallic at the close of v. 6, not at the close of the strophe as often in the drama.

LIKYMNIOS.

This dithyrambic poet came from Chios to Athens, where he studied rhetoric under Gorgias. Like some others he combined rhetoric with poetry. His treatise on the art of rhetoric contained technical expressions (ἐποιρωσις, ἀποπλάνησις etc.) that savoured of the dithyramb. Aristotle censured them as 'empty and frivolous' because they lacked distinctness. Cf. Plato Phaidros 267 c. One of Likymnios' teachings was that a name derives its beauty or its deformity partly from the sound and partly from the meaning. His dithyrambs were suited for reading and not for representation.

I. Sextus Emp. 11, 49. Likymnios' conception of Hygicia is highly singular, at least for the classical age. Before the Roman period she was regarded as a maiden, and it is not until Orphic Hymn 67. 7 that she is called the wife of Asklepios, and μητερ άπάντων (68, 2) Wilainowitz Isyllos 192 thinks the artistic type was originally that of a matron, as in the case of the Errene of Kephisodotos. See Roscher 1. 2781. A curious parallel in cult is 'Αθηνά Μήτηρ Paus. 5-3-2, The relation of Hygieia to Apollo is obscure. Is she his daughter, as Asklepios is his son? Theon Progymu. 9 says el τις φαίη την 'Ty. 'Απόλλωνος είναι θυγατέρα. -3. Cf. Cons γελώσης Chairemon 14. 11, φρήν αγέλαστος Aisch. Frag. 290.— 4 ff. It is uncertain whether Sextus has wrongly attributed these lines to L., whether L. borrowed them from Ariphron or vice versa, or whether both poets took them from some common source, e.g. the paisns in honour of Asklepios sung at Athens on the eighth of Elaphebolion, a day sacred to the god of healing. Hymns to the allegorical daughter of Asklepios may have been popular at Athens whose tutelary goddess herself bore the title interest (For the similarity between the two poems, compare the opening of the Throstle and Nightengale and Spring and Love Song.) Rossbach argues that the regular form of the dactylo epitrites of L. proves his priority to Ariphron, and thinks that nothing is lost at the beginning of v. 1 (anap.-iamb. proode as in Pind.; cf. Nem. 10. 1). Perhaps the poem of L. contained a reference to virtue (Plut. de virt. mor. 10). Plut. has il 4, 5 in mind in de frat. amore 2, but does not state whether he is quoting Ariphron or Likymnios,

- II. Stob. Ecl. Phys. 1. 41. 50. The subject of βρύει is 'Αχέρων. Another fragment: 'Αχέρων ἄχεα | βροτοῖσι πορθμεύει . . . recalls Aisch. Agam. 1558 ώκυπόρων | πόρθμει μ' αχέων. Melan. etymologizes 'Αχέρων in Frag. 3: ἄχεα βόσισι προχέων 'Αχέρων.—Metre: dact. epitrite
- III. Athen. 13. 564 c; perhaps from a local (Karian?) myth. The story gave birth to the proverb Ένδυμίωνας Επνον καθευδείς (Leutsch Paroem. 2. 25). In illustration of his theme that love resides in the eye, Athen. cites Sa. ix., Pind. xv., Soph. Frag. 433. Cf. Shakesp. Cymb. 2. 2. 19 "The flame o' the taper Bows toward her, and would underpeep her lids, | To see the enclosed lights " Sleep is μαλακαυγητος Aristotle Areta 1. 8. δμμάτων αὐγαῖς: cf. Eur. Ion 1072, Phoin. 1564.—Metre: dact.-epitrite.

ION.

Ion of Chios, a versatile genius, composed tragedies, elegies, melic poetry, and even history or memoirs. He was the first poet who also wrote in prose. The ancients praise his external correctness and polish, but the author of the treatise On the Sublime says that one tragedy of Sophokles was worth all of Ion's. He was acquainted with Aischylos, Sophokles, Kimon, and Perikles. He died in Athens in 422 s.c.

I. Athen. 2. 35 k.—2. παίδα: Dionysos was represented as a youth by Kalamis (about 470) but the early type was that of a bearded man. ταυρωπόν · see on Folk-Songs v. νέον οὐ νέον: wine that is new as regards age, old through its strength.—3. βαρυγδούπων: before Ion the adj. is used only of Zeus or of the winds. Dionysos himself is ἐρίβρομος. ἐρώτων: cf. Eur. Barch. 773 οίνου δὲ μηκέτ' ὅντος οὐκ ἔστιν Κύπρις, ἀερσίνοον: Panyasis 13. 13 ἐνὶ φρεσὶ θυμὸν ἀέρση οἱ the ΰβρις οίνοι.—4. Cf. Ion Eleg. 1. 14 Διόνυσε, συμποσιων πρότανι.—Μetre: dact.-epitrite.

II. Schol Aristoph. Pax 835 · because of these lines Ion was called άστος άστηρ. ἀεροφοίταν may = 'roaming in air,' as perhaps in Aischylos (cf. Aristoph. Ran. 1291) or = ήεροφ. 'roaming in darkness' (so of the Moon in Orphic Hymn 9. 2) Schneidewin regarded ήέριος as the first part of the word, and compared Plant. Men. 1. 2. 62 inde usque ad diagrams.

stellam crastinam potabimus, Hor 3. 21. 23 vivaeque producent lucernae, | dum rediens fugat astra Phoebus. λευκοπτέρογα: cf. Eur. Troad. 848 λευκοπτέρου άμερας, Val. Flaccus 6. 507 qualis roseïs it Lucifer alis, | quem Venus illustri gaudet producere coelo.—Metre: logacodic.

EURIPIDES.

In addition to his dramas, Europides (480-406) composed several lyric poems: epigrams, an ἐπικήδειον on the destruction of the Athenians at Syracuse, and an ode to Alkibiades (Plut. Vita Alcib. 11, cf. Vita Demosth. 1, Athen. 1. 3 E), which is called an epinikion and an enkomion.

At the famous Olympic festival of 420 B.C. (so Grote; others 424 or 416) Alkibiades entered no less than seven quadrigae, and won the first prize, coming in also second and fourth according to Plut, and to Thuk. 6. 16. 2 in a speech which he puts into the mouth of the victor (διότι άρματα μὲν ἐπτὰ καθῆκα, δσα οὐδείς πω ἰδιώτης πρότερον, ἐνίκησα δέ, καὶ δεύτερος καὶ τέταρτος ἐγενόμην). Though Euripides' statement that he came in third is adopted by Isokr. de bigis 353 § 34, it cannot well hold ground against that of the historian, which is intrinsically more probable, since Alkibiades was not remarkable for modesty.

2. μηδείς: contrast the definite edősis in Thuk. (Goodwin Gram. 1613, Hadley-Allen Gram. 1026). 4. Διός: (τρίς Reiske). Grote's argument that all of Alkibiades' seven chariots could not have run in one and the same race, even if true, does not prove that δις (MSS.) is correct. All our other evidence goes to show that a victor received only one crown. Pindar uses στέφανοι of a single victory Ol. 3. 6, Pyth. 10. 26. Line 3 and the passage in Thuk. mean only one victory. Athen. L. L. uses νίκας inexactly.—5. Cf. Hdt. 6. 103 νικών παραδιδοϊ άνακηρυχθήναι.—Metre: dact-epitrite.

PHILOXENOS.

THE life of Philoxenos was full of vicissitude. Born in 435 in Kythera, he became a Lakonian slave when the

Spartans regained the island, probably after the ruin of the Athenian cause at Syracuse, and finally passed into the possession of the poet Melamppides, who educated him in his art and liberated him. Like Simonides, Philoxenos was a man of the world, a friend of princes, and many stories are related of his nimble wit at the Syracusan court, His friendship with Dionysios the Elder was finally broken either by his frank criticism of the tragedies of the tyrant or in consequence of his passion for Galateia, a beautiful fluteplayer, who was the mistress of Dionysios. Released from prison by the prince to pass judgment on his verse, the poet exclaimed awaye me els haroplas. In his confinement he revenged himself by composing his famous dithyramb entitled either Kyklops or Galateia, in which the poet represented himself as Odysseus, who, to take vengeance on Polyphemos (Dionysios), estranged the affections of the nymph Galateia, of whom the Kyklops was enamoured. This dithyramb was imitated by Theokritos in his eleventh idyl. After the poet's withdrawal from Syracuse, he lived at Tarentum, then in Greece, and finally in Asia Minor. He died at Ephesos in 380.

Philoxenos composed twenty-four dithyrambs, of which only a few titles survive: Kyklops or Galateia, Myson, Syros (or Satyros), Komastes, Persai. By introducing solos (μέλη) into the dithyramb he assimilated this class of lyric to the nome, the characteristic mark of which was the solo. We know that in the Kyklops the solo singers acted out their parts. Under the hands of Philoxenos the dithyramb assumed a highly dramatic character. Though his text is praised by the comic poet Antiphanes not only for the novelty but also for the propriety of its diction, the musical and mimetic elements were the essential features. The music abounded in transitions of the modes and in colour effects. Adherents of the older style, such as Aristophanes and Pherekrates, regarded him as a trifler and debaser of his art. But his popularity was so great that during his lifetime his melodies were sung in the streets, and after his death Antiphanes said of him (Frag. 209): θεδε έν ἀνθρωποισιν ην έκεινος, είδως την άληθως μουσικήν. Alexander the Great delighted in his nusic. Aristotle sava that Philoxenos was realistic in distinction to the idealistic Timotheos. Besides dithyrambs he composed aulodic nomes, which the Arkadians represented yearly in the time of Polybios. The Banquet is often attributed to Philoxenos of Kythera, but is probably the work of the parasite and gourmand Philoxenos of Leukas.

Athen. 13. 564 E; from the Kyklops. Athen. says that Polyphemos praises the loveliness of Galateia but makes no mention of her eyes, as if presaging his own loss of sight. Cf. Ibyk. v. Note the cumulation of high-sounding epithets. Cf. χρυσεοβόστρυχον Διὸς ξρνος of Artemis, Eur. Phoin. 191.—Metre: logacedic (or resolved epitrites?).

TIMOTHEOS.

Timotheos of Miletos, the most famous lyric poet of the classic period, was the scholar of Phrynis, who was himself a disciple of the school of Terpander: εὶ μὲν γὰρ Τιμόθεος μὴ ἐγένετο, πολλὴν (ποικίλην?) ἀν μελοποιίαν οὐκ εἰχομεν· εἰ δὲ μὴ Φρύνις, Τιμόθεος οὐκ ἀν ἐγένετο (Arist. Metaph. 993 b 15). Most of his long life (he died in 357, either ninety or ninety-seven years of age) was spent in Athens, where he enjoyed the friendship of Euripides, who recognized his originality and prophesied his sovereignty over Athenian taste. At the invitation of Archelaos, he repaired to the court of Makedonia and is said to have died there. We are informed that he also visited Sparta, where the ephors are said to have removed four of the eleven strings of his lyre in order to reduce it to the ancient Terpandreian norm. Similar stories, also probably fictitious, are reported of Terpander (Plut. Inst. Lac. 17), Phrynis, and others. He is said to have been avaricious and full of self-glorification.

With a lofty contempt for the traditions of the past, he proclaims the advent of a new style (Frag. vii.). Though he achieved great success as a dithyrambist, it was to the nome that he gave a fixed and standard form. He made this species of lyric dramatic in character by assimilating it to the dithyramb, and may even have introduced a chorus, whereas the nome had heretofore been entirely monodic.

The stately language of the nome now assumed a dithyrambic fire and pathos. Timotheos effected a union of the musical modes and aimed at transferring to a kithara provided with many strings the specific virtues of the flute. His music was sweet and insinuating (Plutarch calls it φιλάνθρωπος). As in Philoxenos, the musical quality was predominant, but the wealth of his thought was also esteemed. The diction of the extant fragments, however, is often vapid and contorted. An aggressiveness born of success made him one of the most subjective of the later lyrists. Though at first hissed down because of the artificiality of his music, he was ultimately able to silence all opposition except that of the critics of the old school, such as the comic poet Pherekrates, the severest castigator of the dithyrambists, who in his Cheiron branded him as a perverse and runous innovator. In the second century B.c. an acquaintance with his songs was as highly esteemed in Crete as a knowledge of the old native poets (C. I. G. 3053); and in the imperial period he was regarded as a model. Possibly Aristotle credited him with idealism in contrast to Philoxenos; but he pictured such scenes as a storm at sea in the Nauriλos and the birth-pangs of Semele in the 'Ωδις Σεμέλης, a subject that was represented in the temple of Diony sos. Timotheos was a versatile and prolific artist. Besides eighteen or nuneteen nomes, said to have consisted of 8000 bexameters, he composed eighteen dithyrambs, twenty one hymns, thirty-six proofinia (or pronomia), enkomia, etc. Some of the titles of his works are: To Artemis (for which the Ephesians pand him 1000 goldpieces), Persai, The Sons of Phineus, Laertes, The mad Aras, Skylla, Niobe, Elpenor, Lament of Odyssevs.

I. Plut. de audiend. poet. 4, de superst. 10. The line, consisting of epithets suited to the savage nature of the Taurie Artemis (cf. Soph. Aias 172), is from the poem on the Ephesian Artemis, which was probably reproduced at Athens. When Timotheos had sung this line in the theatre the 'accursed' poet Kinesias called out τοιαύτη σοι θυγάτης γένοιτο. Cf. Anth. Pal. 9. 774 Θυάδα μαινομέναν. The form θυίας also appears as θιάς. Θυωνίδας Cauer 24 = Θυωνίδας, a Rhodian name of Dionysos.—Metre : a daetylic tetrapody.

- II. Athen. 11. 465 c. 1. Odysseus offered the Kyklops a κισσιβιον μέλανος οίνοιο ι 346. The seene is depicted on sarcophagi and lamps.—2. σταγόνος: cf. οίνου σταγονές Ευτ. Αγκί. 66. άμβρότας: Boeckh thought that there is a reference to the festival called 'Αμβρόσια, which is a name either for the Lenais or for a part of it. βρυάζον: cf. Pind. Ol. 7. 2 φιάλαν. . . ἀμπέλου καχλαζοισαν δρόσφ.—8. Cf. ι 209 ἐν δέπας ἐμπλήσας θδατος ἀνὰ είκοσι μέτρα | χεῦ'. μέτρ': 'parts': cf. β 355 and see on Alk. xx. 4.—4. Βακχίου = Βακχοι: Soph. Antig. 154, Ευτ. Βακλ. 225, etc. With the high-flown expressions 'blood of Bacchos,' fresh-flowing tears of the Nympha' cf. φιάλη 'Αρεως—dσπις Frag. 16, πυρίκτιτα γᾶς 'earthen pots' Frag. 17. See Arist. Rhet. 3. 4. 4.—Metre: logacedic.
- III. Plut. vita Philopoem. 11. When Pylades, the famous kitharoede, sang this verse at the Nemean festival all eyes turned to Philopoemen. κόσμον: cf. Sum. 1. 9.—Metre: dact. hexameter.
 - IV. Plut. de audiend. poet. 11. Metre: trochaic.
- V. Plut. rita Agesil. 14. The Persai may have been brought out in 395, when Persian gold was employed to induce the Greeks to declare war against Sparta. The poet may have wished to point his moral from the great contest with the Persians in the previous century. The words "Apps τύραννος passed into a proverb.—Metre: dact.-epitrite. By reading Ελλάς δ' (Bergk) the metre would be smoother; and the unusual position of δέ might be explained as emphasizing Έλλάς. The opposition is, however, between "Apps and χρυσός.
- VI. Plut. de se ipsum laud. 1. Written to celebrate the poet's victory over his teacher Phrynis. Flut. says that Timotheos glorifies himself άμούσως και παρανόμως. When Timotheos was vanquished by a scholar of Polyeidos, Stratonikos consoled him with the bon-mot: αἰτὸς μὲν (Π.) ψηφίσματα ποιεῖ, Τιμόθεος δὲ νόμους. Phrynis, the son of Kamon, is called δυσκολόκαμπτος by Aristoph. Nubes 971, because of his intricate flourishes; see Phorekr 145. 15. Cf. ἀσματοκάμπτης of the dithyrambic poets, Nubes 333; in Thesmoph. 53 Agathon κάμπτει νέας ἀψίδας ἐπῶν. The prefix Ιωνο- with reference to effeminacy and corruption; so Ιωνίζω.—Metre: logacedic with resolutions of the thesis in v. 1. Wilamowitz reads μ. ήσ. Τιμόθεος, ὅτε κηρ. | εἰπε "ν. Τ. δ. Μ. | κ.τ.λ.
- VII. Athen. 3. 122 d. 2 καινά: see on Alkm. i. and cf. Antiphanes Alkesiss (Frag. 29) έπὶ τὰ καινουργεῖν φέρου, | οῦτως, ἐκεινως, τοὐτο γιγνώσκων ὅτι | ἐν καινὸν ἐγχείρημα, κὰν τολμηρον ἢ, | πολλῶν παλαιῶν ἐστι χρησιμώτερον, Bekk. Anecd. 1. 309

VIII. Macrob. Sat. 1. 17. 19. Perhaps from a paint to Apollo, who is here identified with Helios. The identification is the result of the religious and philosophical speculation of the fifth century which first appears in Eur. Phaethon (Frag. 781). Though Aischylos (Suppl. 213) still distinguished the two gods he brought them into close connection in his Bansarai. Plato, Laws 945 E, has 'Ηλιον κοινόν και 'Απόλλωνος τέμενος. Cf. Folk-Songs ix. 1. Cf. Soph. O. K. 1701 τὸν ἀεί κατὰ γὰς σκότον.—
4. The paint composed by Aristonoos and that of Ptolemais (Rev. Arch. 13. 70; cf. R. M. 49. 315) have tê the traids. Le is the weak form of th, the η of which, in the formula th th, is anceps. The line foreshadows the Alexandrian derivation of th from tημι (Kallim. 2. 103) —Metre: dactylic with one epitrite. Crusius thinks the verses are march anapaests.

TELESTES.

Or the dithyrambs of this poet, a native of Selinus in Sicily and an older contemporary of Alexander the Great, there are preserved the titles Argo, Asklepios, and Hymenaios. The extant fragments are concerned with the defence of the flute and the archaeology of music. Telestes' verse shows a fondness for shifting rhythms, and he is said to have affected violent transitions of the musical modes. While his style is lively, it is high-flown and full of paralle and artificial collections of words. The later dithyrambic writers carried to excess the avoidance of the article, an avoidance which is noticeable in

the lyric parts of tragedy; and in Telestes the article does not occur. Telestes was eagerly read by Alexander; and Aristratos, the tyrant of Sikyon, ordered his tomb to be decorated with paintings by Nikomachos.

I. Athen. 14. 616 r; from the Argo. The controversy as regards the virtue of flute music, which is indicated by this reply to the challenge of Melanippides (Frag. ii.) and by the other fragments, shows the predominance of the accompaniment in the later dithyramb. The fragment recalls Pind. Puth 12. 1 δν · refers to αίλός, which must have preceded · 'w Lich wisely devised instrument the wise goddess,' etc. The myth of the invention of the flute by Athena became possible only after its music was naturalized in Greece and the recollection of its Phrygian origin had passed away. The flute was even given a place at the Delphie festival of Apollo, to whom the kithara was sacred. Cf Mel. Adesp. v. επέλπομαι, an epic and tragic word, here 'deem,' 'believe.' - 2 opyavwy: causal gen. with alogos; not 'disgraceful, offensive instrument.' Some keep doyavor as a loose apposition to dr. opyavov is used by Plato Symp, 215 c, in speaking of Marsyas. ό μέν γε δι' όργανων έκηλει τούς άνθρωπους τη άπο του στόματος δυναμεί. δίαν: as Eur. I. T. 404. 5. νυμφαγενεί: the father of the Phrygian satyr is variously reported (Olympos, Hyagnis) χοροκτύπφ 'treading the dance-floor.' Some would read χοροκτύπφ. φηρί the Aiolic form is used in non-Aiolic poetry only of Centaurs or Satyrs. Pan is called μωσοπόλε θήρ S.ro 2. 5. κλέος in apposition with & (1, 1), not with αὐθις . . . βαλεῦν Β μάταν · to be taken with προσέπταθ · . . άχόρευτος : 'doleful.' There is no special reference to the flute in connection with a chorus. - 9 φάμα: perhaps Telestes, like Bacchylides, preferred φημα (MSS.). προσέπταθ: cf. μοι μέλοι προσέπτα Aisch. Prom. 555, where note the dative. ¿πτατο is epic and tragic, and is often used of misfortune. μουσοπόλων: Sa. xli., Siro 2. 5. Possibly Melanippides was the inventor of the doleful winged tale that found credence with the vain-babbling minstrels. - 11. 'Which (wise art) the uplifted breath of the august goddess by the a. I of the swift movement of her shifting, glorious hands gave to Bromios for his most efficient handmaid. ovvepil. . cf. olve ρίθοις τέχναις Plato Rep. 533 D. 13. αίολοπτ.: αι αε γεραιούς Tyrt. 10. 20. Wilamowitz conj. αίολοπτέρυγι σου άργαν. σύν: comitative; cf. σύν χειρών σθένει Pind. Nem. 10. 48. Of the younger dithyrambic poets Telestes alone uses oir. Pratinas, Ariphron, Melanippides, and Philoxenos have only perd cum

gen. For the rapid movement of the hands, see Prat. i. 15. Metre: logaced.c. The poem belongs to the ἀπολελιμένον class.

II. Athen, 14, 617 B; from the Asklepios. The fragment expresses the opposition between the Lydian mode, an importation into Greece together with the Phrygian flute, and the native Dorian mode, which was well suited to the kithara.—1. The Φρόξ may be Marsyas, or Hyagnis (Anth. Pal 9, 340), but is more probably Olympos, who, in his lament over the Python, was, according to Aristoxenos (Plut. de mus. 15), the first to employ the Lydian mode.—3. alόλον: cf. Eur. Ion 499 συρίγγων υπ' alόλas laχας θμνων, Folk-Songs vii. 2. The word suits the mobility of song as well as of the dance.—Metre: dact.-epitrite (seven dact. trip. in succession). Some of the poets of the fourth century, e.g. Philoxenos in the Banquet, were fond of the tripody with only slight use of the epitrite.

III. Athen. 14. 625 F.—1. & achois: cf. Pind. Ol. 5. 19 Αυδιοις απύων έν αίλοις, Nem. 3. 79 έν πνοαίσιν αύλων, Isthm. 5. 27 έν αὐλῶν παμφώνοις όμοκλαίς. έν is often used of instrumental accompaniment.—2. The Mountain Mother is Kybele (cf. Ellis on Catull, 63), at the mention of whose enervating cult the metre passes over to the effeminate ionics (cf. Prat. ii). - 4. ψαλμοῖς 'atringa,' as in Diogenes (p. 776 Nauck) κλυω δὲ Αυδάς . . ψαλμοίς τριγώνων πηκτιδων. Of the invention of the barbitos, Pind. Frag. 125 says: τόν ρα Τέρπανδρός ποθ' ὁ Λέσβιος εθρεν πρώτοι έν δείπνοισι Λυδών | ψαλμόν (sound) άντιφθογγον ύψηλας άκούων πηκτίδος lon, trag frag. 23, has Λιδός τε μάγαδις αύλὸς ἡγεισθω βοής. The pectia differed only slightly from the stringed magadis and, because of its Asiatic origin, had strings of different lengths (hence $i\psi\eta\lambda\hat{a}_{i}$ in Find. is not used of high notes, as in Modern Greek). It was played without the plectrum. - Metre dact. epitrite except v. 2. There are different arrangements by Leuthmer, and Wilamowitz (free ionics).

LYKOPHRONIDES.

This poet is mentioned by Klearches in Athenaios. Bergk thought that he belonged to the Alexandrian period. Wilamowitz suggests that he may be identical with Lykophron, a sophist mentioned by Aristotle.

- I. Athen. 13. 564 A.—2. χρυσοφόρων: of the golden ornaments worn on the ears, neck, arms, and even on the ankles. See B 872, Aristoph. Acharn. 258, Aves 670, Eur. Hek. 154 and cf. skol. xxiii.; mos erat apud veteres virginibus plurimum auri gestare (Porson). Wilamowitz' explanation: 'who have won the prize in beauty-contests' is tasteless, though such women were called χρυσοφόροι among the Parrhasians (Athen. 13. 609 F).—4. αίδώς: see Sa. viii. and cf. αίδοία Χάρις Pind. Ol. 6. 76.—Metre: logaoedic.
- II. Athen. 15. 670 E. The offering is made by a youth either to a boy whose love he has abandoned for that of a girl, or to a god now that love has robbed him of his occupation.—

 3. κέχυται: cf. Pind. Isthm. 1. 4. Δάλος, ἐν ᾳ κέχυμαι 'in whose service my soul has been poured forth.' Like effusus, used with reference to love.—4. Cf. Alkaios xxvii.—Metre: logacedic. An arrangement in ionics is possible with the variations

ARISTOTLE.

THE ode to Areta was extracted from Hermippos by Athen. 15. 695 A and Diog. Laert. 5. 7. On the ground that the burden (Io Paian) is absent, Hermippos took issue with the opinion that the poem was a paian, an opinion held by Demophilos, who charged the composer with impiety 'because he was accustomed to sing it daily at banquets'; though it is more likely that it was either because the philosopher dared to number Hermeias among the heroes, or because he called him αθάνατος (l. 14); whereas Aristotle means that the merit of Hermeias will render him immortal in the memory of men. Diogenes calls the ode both a paian, and a hymn to Hermeias. Athenaios, or Hermippos, contended that it was a skolion. That the ode is not a genuine paian is clear, although it is not far removed from that class of lyric. Its repetition at banquets recalls the characteristic feature of the 'Attic' skolia, of which Reitzenstein thinks it is a free development. If this conclusion is correct, we have another instance of the not unfrequent confusion between paian and skolion. At all events, whatever name be given to the poem, it has the form of a religious song, such as would find its counterpart in Attic ritual.

Apparently it was sung by a chorus. In style it recalls the less extravagant form of the dithyramb current in the fourth century. Unlike the θρήνοι of Simolades and Pindar, the poem employs the melic form to express a tribute of personal affection. The melic setting is justified because the subject is Virtue rather than Hermeias; otherwise the poem had assumed an elegiac form. The philosopher pours drops of the new wine of doctrine into the old bottle of a conventionalized lyric. Bergk dates the poem either after Aristotle had left Atarneus for Mitylene (345 B.C.) or after his return to Athens (344).

Hermeias, the 'nurshing of Atarneus' in Mysia, was the pupil of Plato and the friend of Aristotle. Originally the slave of Eubulos, he assisted his master in making himself tyrant of Atarneus and on the death of Eubulos succeeded to the tyranny. As lord of Atarneus he entertained the philosopher for three years. After his treacherous capture and death at the hands of the Persians, Aristotle commemorated his hospitality in this ode; and had a statue set up at Delphi with the follow-

ing inscription :

Τύνδε ποτ' ούχ δαίως παράβας μακάρων θέμιν άγνην ξετεινεν Περσών τοξοφόρων βασιλευς, ού φανερώς λύγχη φονίοις έν άγωσι κρατήσας, άλλ' άνδρος πίστει χρησάμενος δολίου.

On the poetry of Aristotle, see Wilamowitz-Mollendorff Aristoteles und Athen 2, 403.

1. 'Aperá: The poet does not claim divinity for 'Aperá. She is παρθένος simply, not θεός or θεά to whom prayers may be offered or sacrifices performed on an altar. Areta had no cult as Virtus had (in C. I. G. 2. 2786, etc. we have Virtus under the Greek name). The impersonation of Areta appears in Produkos' 'Choice of Herakles' (Xen. Mem. 2. 1. 21 ff.) and occasionally in works of art (Parrhasios' painting, Euphranor's crowning of Hellas, and in the Apotheosis of Homer). In Aristotle the allegory is stronger than the personal touch, but in the epigram (6) falsely attributed to him: &δ' έγω ἀ τλάμων 'Αρετά παρὰ τωός κάθημαι | Αίαντος τυμβω κ.τ.λ., and in the imitation by Mnasalkas (Anth. App. 53), the personification is complete. Horace personifica Virtus in 3. 2. 17-24, 3. 24. 31, carm. saec. 58, etc. The abstract subject of the poem recalls Sim. xxiii, the ode to Hygieia, and on Tyche

(Mel. Adesp. xii.); as early as Pindar we find invocations to Tyche, Theia, etc., and xpovor is personified for the first time) In riducule of such unsubstantial names, in Bacchylides. Momos in Lucian (θεών εκκλ. 13) says ή του γάρ έστιν ή πολυ θριλητος άρετη και φύσις και είμαρμένη και τύχη (cf. Ζεύς έλεγγ. 3 , άνυπόστατα καί κενά πραγμάτων δνοματα ύπο βλακών άνθρώπων τών φιλοσόφων έπινοηθέντα; . . . ήδέως αν οδν εροιμην εί ποι είδες άρετην . . . ; ότι μέν γάρ del και σύ άκονεις έν ταις τών φιλοσόφων διατριβαίς κ.τ.λ. πολύμοχθε: = πολλούς μοχθούς παρέχουσα τώ βροτειφ γένει. Cf. πολυμοχθος βιστή θνητοίς Eur. Frag. 916, πολιμόχθου Ιμείρων κύδεος Kaibel 146 (Attic inser. of the fourth or third cent.). Bacchylides 1, 43 ff. adopts the less bold ext μοχθος: άρετα δ' έπίμοχθος μέμ, τελευταθείσα δ' ορθώς αφθιτου εύτε θάνη λείπει πολυζηλωτον εύκλείας άγαλμα. See on Sim. xxiii. -2 θήραμα; as θηρα in Plato. In βω the dative has a different force than in yever. -8. mep: instead of inter, as in Tyrt. 10. 13 περί παιδων θνήσκωμεν, Eur. Alk. 178 οδ θνήσκω wept. See on Sa. 1. 10. The use here is cognate with the Ηοιπ. άμυνεσθαι περί πάτρης Μ 243, έμεθ πέρι μάρναο Η 497. a reference to the lôta of Plato, the teacher of Hermeias. The meaning must not, however, be forced into a phosophic straight jacket Heroes do not die in order to attain to the ιδέα τοῦ ἀγαθοῦ, the ίδέα τοῦ καλοῦ. Aristotle attempts to blend philosophy with popular faith and poetry. The hero attains aperf in dying a noble death: 4. xas 8' αντίρροπα θέντει | ήλλαξαντ' άρετην και πατρίδ' εύκλεισαν Karbel 21. 11 (Attica: fifth cent.). 5. μαλιρούς: best explained as wasting' (schol. Aisch. Pers. 62). akapartas - drapatous (v.l.). The more are themselves 'unresting'; toils that tire not in wasting man's strength (Wilamowitz). de does not agree with "Examples, which some regard as the omitted subject of τλήναι. We should expect ἀκάμαντα in that case. 6. τοίον. with or without yap etc., roles introduces the reason for a preceding statement. Cf. Soph. Antiq. 124, Auts 251, etc. So often with τοιούτος.—7. Corrupt. Bergk suggested έπει φ. β. άρπυν (=έρωτα) és άθ., Boeckh β θρασος καρπόν έν αθ, Wilamowitz loaθάνατον (unattested, but of Ισοδαίμων). Apart from the sense, $\kappa a \rho \pi \delta \nu \tau' \dot{a} \theta$, for κ , $\dot{a} \theta$, $\tau \epsilon$, with $\tau \epsilon$ trajected as in Soph O. K 33, Eur Hek. 464, is not satisfactory. The translation 'instil into the mind a fruit' is not borne out by φρενών καρπός 'wisdom' Pind. Pyth. 2. 73. Perhaps ένι φρενί (Φρεσι) θαρσος β. (Earle). χρυσού if : cf. "How coldly those impediments stand forth Of wealth, of filial fear" etc. Shakesp. Lover's Complaint - B. yovtwv: = είγενεια, or perhaps amor parentum: 1 34 ws obser yhukur is marpisos obse toknor γίγνεται, Pind. Isthm 1. 5 τι φίλτερον κεδνών τοκέων αγαθοις,

"he that loveth father or mother" μαλακαυγήτοιο: formed from "μαλακαυγής as άπενθητος (άπενθης), άφυρητος (άφοβος), νυκτιφρουρητος (νυκτιφρουρος), etc. with no denomverb in -εω. The meaning seems to be 'sleep that softens the radiance of the eye.' Nonnos calls Sleep δμιγλήτις; Shelley, himy-eyed. Wilam sees a reference to the colour of the sceeping person. μαλακός of δωνος, Κ. 2, μαλακώτεροι δωνω Theokr. 15. 125. Cf. Bacch. κιίί. 10.—9. The philosopher follows the conventional poetry with its types. So later, Horace, 3, 3, 9 has arte Pollux et vagus Hercules | enisus arces attigit igneas, 1. 12. 25 Alciden puerosque Ledae. obx: crisis in lyric is excessively rare, but of is not to be read, -11, δύναμιν: the poet in part agrees with the philosopher. Schweighauser eites Eth. 2 1. 4 (1103 a 31) ras be aperas λαμβάνομεν ένεργήσαντες πρότερον, ωσπερ και έπι των άλλων τεχρών α γαρ δεί μαθυντας ποιείν, ταύτα ποιούντες μανθανομέν, He has just stated that aperat are divapers. Moral virtue is a potential part of man's nature. Still apera is not always a δυναμις on Aristotle's own theory | δυναμις 'capacity' may -He 'habit of mind,' but is not always equated with it. The formal definition of aperty is a 'fixed habit of mind, the result of principle and effort, which, with reference to our own particular nature, lies equally distant between extremes' (Eth. 2, 5, 6). -12, σοίς ποθοις: σος πόθος λ 202, tuo denderio; errois τη ση Plato Gorg. 486 A, ση προμηθία Soph O. K 332. Qunt. Smyrn 5. 50 represents Areta as depicted on the shield of Achilles. (If Asklepiades (Anth. Pal. 7 145) &6' έγω α τλαμων Αρετά παρά τώθε καθημαι | Αίαντος τι μβφ. κειρομένα Thordwors, alluding to the contest for the arms of Achilles, So Antipater of Sidon (Anth. Pal. 7, 146) σήμα παρ' Λιαντειον ent Poirntoir arrais | θυμοβαρής 'Αρετά μερομαι εξομένα. δόμους. the plural as 'Aίδαο δόμοισιν X 52, 'Aιδα δομοις Eur. H. F. 116. 'Aida bbuor (Wilain) would help the metre. - 18. ollow: see on Pratin. i 17. Ιντροφος: as Alas δ Σαλαμίνος έντρ. Eur. I A 289. χήρωσεν: 'bereft himself' - έχηρώσατο. Theogn. 956 TOV TE YOU DITTOO | XYPWOEL (XYPWOY) KTEAVWY and Plut. Amat 2 έχηρωσε (έχηρευσε?) are also suspicious cases of the intransitive use. So too χηρευομέν 'bereave' Eur. Kykl. 440. The intransitive race is common (van Herwerden on Aristoph. Ranae 122) and έπειγε, έγειρε, ριπτω, έσβάλλω are so used. (Krug. 52. 2, Kahn.-Gerth 2. § 373). The alternative reading χήρωσεν αθγάς preserves the grammar at the expense of dithy. rambic extravagance sic declaratur desiderium, quod Sol sential, quim Hermius non amplius in conspectum eius venial (Hgen), 'left desolate the light of the Sun.' The metre of v. 13 is uncertain: perhaps a dact trip + two epitrites,

reading allow).—14. So Pind. Ol. 10. 95 τρεφοντι δ' εὐρὰ κλέος | κόραι Πιεριδες Διός, Nem. 7 15. 32, Hor. 4. 8. 28 dignum laude virum Musa vetat mori. Cf. Sim. 99 οι δὲ τεθνᾶσι θανοντες, ἐπεί σφ' άρετή καθύπερθεν | κυδαινουσ' ἀνάγει δωματος ἐξ 'Αιδεω.—15. Cf. Solon 13. 1 Μνημοσυνης καὶ Ζηνός . . . ἀγλαὰ τέκνα, | Μοῦσαι Πιεριδες, Hes. Theogon. 52. Διὸς ξενίου ('hospitality') is objective genitive. For αξέουσαι, Bergk conj. ἀσκοῦσαι, Crusius άζουσαι. We may paraphrase: αξέουσι τον Έρμ. ὡς καὶ Δια ξένιον σεβόμενον καὶ φιλιαν βέβαιον γεραιροντα.—Metre: dact.-epitrite. Anacrusis occurs only at the beginning, thus marking the exordium (cf. Pind. Nem. 10).

MELIC ADESPOTA.

- I. Clem. Alex. Strom. 5. 654. Doubtless from Pindar, who maintains that τὸ δὲ φτῷ κράτιστον ἄπαν and that the poet must be dowered with a μοιριδιοί παλάμα. The next four fragments are also probably Pindarie.—Metre: logacedic.
 - II. Clem. op. cit. 5. 661. Metre : dact. epitrite.
 - III. Theodoros Metochites p. 515. Metre: dact.-epitrite.
- IV. Plut. de occ. viv. 6; de E Delph. 21.—Metre: dact.-epitrite.
- V. Plut. non posse man. vivi 26. Cf. Sa. xxiv., Stes. xiii, βαθυδένδρφ: Έλικωνα βαθυδ. hymn to Apollo i. with musical notes (Appendix) —Metre · logacedic.
- VI. Plut. consol. 28. Had Niebe borne in mind that she too who was θαλέθοντι . . . ὁρῶσα would die, she had not wished to die because of her excess of suffering. Perhaps from a θρήνοι (by Simonides?) or from Soph. Niebe, Trag. Adesp 373. -2. Cf. παιδός βλάστας 'the child's birth' Soph. O T. 717.—Metre: dact.-epitrite (?).
 - VII. Plut. de amic. mult. 5. Metre: dact -epitrite.
- VIII. Dio Chryst. or 33 (2. 470). The story of Hekabe's transformation into a dog by the Furies is alluded to in Eur. Hek. 1265, Plant. Men. 5. 1. 14, Ovid Metam. 13. 565 ff. Her tomb was called Kirds Σήμα.—1. of with foll. gen., as II 531 δττι οί ῶκ' ήκουσε μέγαι θεός εὐξαμένοιο.—4. Bergk read τε (πάγοι) φιλάνεμοί (τε) πέτραι.—Metre: logacedic.
 - IX. Demetr. de eloc. 164. Metre : dact.-epitrite.
- **Χ.** Clem. Alex. Strom. 6. 796. Cf. Bacch. 43 (B. 4) ώς δ' ἄπαξ εἰπεῖν, φρένα καὶ πυκινὰν κέρδος ἀνθρώπων βιᾶται. Metre: dact.-epitrite.

XI. Plato Epist. 1. The detail recalls Bacchylides xviii., but, as Bergk suggested, the fragment may be from a tragic poet.—2. ἀστράπτα: the singular follows the neuter part: cf. λίθοι τε καὶ πλινθοι και ξιλα καὶ κέραμος ἀτάκτως μεν έρριμμένα οὐδέν χρήσιμά έστιν Xen. Memorab. 3. 1. 7. There is zeugma with ἀστράπτει in ll. 3, 4. For the figure cf. Bacch. xiii. 12.—8. αὐτάρκας: αὐτοσποροι γίαι Aisch. Frag 196.—4. ὡς: as if οῦτως had preceded.—Metre: dact.-epitrite.

XII. Stob. Ecl. Phys. 1, 6, 13. In earlier literature Toxy is Vicissitude, which is obscure to mortals, rather than blind Chance. Hesiod calls her the daughter of Okeanos. To Pindar she is still associated with the will of Zeus; cf. Ol. 12. 1 παῖ Ζηνὸς . . . σώτειρα Τύχα, Nem. 6. 24 θεοθ τύχα. Tho same poet made her one of the Fates and superior to her sisters. Cf. Lehrs Pop. Aufsätze 155. From the time of Amstophanes Texy appears as a power either coordinated with the gods or as an independent divinity. The orators equate her with θεός or δαιμόνιον (τά παρά της τύχης δωρηθέντα Isokr. 4. 26). Cf. Juv. 10. 365 nos te | nos facimus, Fortuna, deam coeloque locamus. - 1. (f. Aischin, 2, 131 τύγη, ή παντων έστι πυρία. μερόπων: without the addition of the epic βρότοι or άνθρωποι. apya · as in the formulas αγαθή τέχη, θέδι τυχαν dyaβav, Τίχη μόνον παρείη.—2 έδρας: cogn. accus. as in θακούντι παγκρατείς έδρας Aisch. Prom. 389, έδρας θοαζετε Soph. O T. 2. Cf. Liban. περί δοιλείας 2. 66 χρή γαρ οίεσθαι και τή Τιχη κείσθαι έν οθρανώ θρόνου, εί και μή εν τοις δωδεκα θεοίς ήριθμηται.—4. Cf. τά της τύχης, ηπερ άει βέλτιον ή ήμεις ήμων αυτών έπιμελούμεθα Demosth. Phil. 1, 12, το της τέχης εξμένες Paus. 7. 17. 1.—5. λάμπω: see on Bacch. xiii. 12. πτέρυγα: on winged representations of Fortuna see Roscher Lex. 1, 1507, Hor. 1. 34. 14, 3. 29. 53.—6. Tyche has the scales of Themis. Cf. Demos. Olyn 2. 22 μεγαλη γάρ ροπή, μάλλον δέ το δλον ή τύχη παρά πάντ' έστι τὰ τών άνθρώπων πράγματα. - 7. άμαχ. πόρον: 'a way of escape from belplessness' as πόρος κακών Eur. Alk. 213, μηχανάν κακών 16. 221; εξ άμηχανων πόροιτ Alsch. Prom. 59.—8. προφερεστάτα: 'chiefest'; the idea of semiority is unnecessary. See Jobb on Soph. O. K. 1531 -Metre: dact.-epitrite.

XIII. Stob. Ect. 1. 5. 10-12 (divided among three authors). Cf Wilamowitz, Isyllos 16, who would ascribe the magnificent fragment to Simonides, and Nauck Frag. traq. xx. Whatever the contents of the entire poem may have been, the chorus here implores the Moirai to send the Horai to bring surcease of care to their city, which has been distressed by civil war. Apparently the poem was composed in a time of civil feud. The Moirai are givers of weal as well as well as

(Hes. Theogon. 906, Γ 182); they withdraw to hide their shame if there is enmity among kinsmen (Pind. Pyth. 4. 145). In Isthm. 6. 17 Pindar invokes the assistance of Klotho and her sisters.—2. $\mu\eta\delta\epsilon\alpha$ $\beta\sigma\lambda\alpha$: gen. of explanation as $\delta\epsilon\sigma\mu\delta$ s π έδης, etc.; βουλαλ... μήδεά τε B 340. The Moirai plan and issue decrees which are carried into effect by the $\kappa \hat{\eta} \rho \epsilon_s$.—4. Alσα: cf. Υ 127, η 197 (alσα κλώθές $\tau \epsilon$). Hesiod did not admit her into his canon. Aisa is Moira κατ' έξοχήν. Here she takes the place of Atropos, for whom Pindar substituted Tyche. An Attic tradition (Paus. 1. 19. 2) made Aphrodite Urania the eldest of the Moirai.—5. Hes. Theogon. 217 makes the Moirai children of Nyx; so Orphic Hymn 59. On the chest of Kypselos two Moirai were represented together with Nyx and other figures.—6. x00viai: Aisch. Eum. 961 calls the Moirai sisters of the chthonian Erinyes. In the Peiraieus and at Sikyon they were propitiated with offerings as the κατά $\chi\theta\sigma\sigma\delta$ $\theta\epsilon\alpha\delta$.—9. Europiar: cf. Alkm. xxii. The Horai are the sisters of the Moirai, since both are sprung from Zeus and Themis (Hes. Theogon. 901). In Megara both were represented above the statue of enthroned Zeus; and they appeared in conjunction on the altar of Hyakinthos at Amyklai; so on the Borghese altar (Clarac pl. 173, 174). The three sisters are here divided into two groups as in Pind. Ol. 13. 6: ἐν τậ γαρ Εὐνομία ναίει, κασιγνήτα τε, βάθρον πολίων, ασφαλής | Δίκα καὶ δμότροπος Εἰρήνα, cf. Ol. 9. 16. Εὐνομία has a secondary position in comparison with her sisters; though Bacch. viii. 19 makes Δίκα her attendant. Alkman xxii. calls Tyche the sister of Eunomia. In local cults and on several works of art only two Horai appear. λιπαροθρόνους: see on Sa. i. 1. -10. λελάθοιτε: the Homeric (Ο 60 λελάθη δδυνάων) causal use of the reduplicated agrist. See Monro Hom. Gram. § 36. -Metre: dact.-epitrite.

XIV. Stob. Ecl. 1. 1. 3. Metre: dact.-epitrite.

XV. Stob. Ecl. 1. 1. 9. kaí is intensive. Metre: dact.-epitrite.

XVI. Schol. Soph. El. 139, Suidas s.v. πάγκοινος (Trag. Adesp. 456). Perhaps from a threnos. Cf. Ibyk. xii. Metre: dact.-pentapody.

SKOLIA.

I. ff. Athen. 14. 694 c. The first four skolia resemble hymns. i. and ii. are in honour of Athena and Demeter, the

goddesses of Athens and Eleusis, iii. and iv. celebrate Apollo and Pan, the gods of song and dance.- 1 (f the famous song to Pallas by Lamprokles. Touroyévei': so A 515, etc. The Triton stream was placed in the extreme west, later on in Libya. The Triton may be identified with the Okeanos, out of which, in its western course, the thunderclouds arose according to Greek fancy. Athena, who sprang from the head of Zeus, is the goddess of the storm-cloud and of the lightning. 'Atava is generally read in the few passages of tragedy where 'Aθηνά (here in the Mss.) occurs. Attic inscriptions 'Aθηνά (the contracted, adjectival form) occurs once in the sixth, once in the fifth century, and is rare before 362 B.C. avago' 'Adava Atsch. Eum. 235, 443, 892, Eur I. T. 1475, Troad. 52, Faraσσ' 'Aθarda Alk. ni. 1 elevated poetic style did not fancy 'Afarda (cf. ix). -2. Athena is invoked as rolioixos (cf. Aristoph. Aubes 602, Eq. 581) or as wokias Soph. Phil. 134. - 2. δρθου: Pind Isthm. 5. 48 πόλιτ όρθωθείσα. 3 άλγέων: cf. παγκλαυτών άλγέων Aisch. Sept. 368, κακά τ' άλγη τολεμους τ' αίματδεντας δυρρέ. 1044. στάσεων may refer to the internal strife at the time of the contest with the Persistratidat. Cf. Pind. xii -4. Sayarwy: the plural often of death by violence (Aisch. Agam. 1572). άφρων: θανάτου άδρου Eur. Or. 1030. Some of the ancients distinguished between death wood molpas and death wood woas. Alsch. Eum. 956 has ανδροκμήτας αώρους τύχας πατήρ: on the conjunction of Zeus with Athena of Soph. O. T. 187, 202.

II. 1. Πλούτου: Demeter is πλουτοδότειρα Orphic Hymn 40. 3. Though she is the mother of Plutos (Hes. Theogon. 969), wholever is not a person here. (f. Hymn to Dem. 489. So Artemia as the goddless of agriculture is βαθιπλούτος. 'Ολυμπίαν: only here of Demeter. 'Ολεμπιο: in early Greek is a title applied to no other goddess except Hera and to Zeus alone of the gods. The epithet is here used as in Γη 'Ολυμπία. and is not intended to distinguish Dem. 'Oxumia from Dem. X Boxla (in Sparta and Hermione: cf. Eur. H F. 615, Paus. 3. 14. 5, 2. 35. 5). Casaubon's 'Oμπνίων should be 'Oμπνίων, which violates the metre and is very late (C I. A 3 26 Roman, Nonnos).—2. orto. ev. Spais: may refer indirectly to (1) 'hours for garlanding' the brows of the banqueters (cf. xvi), but the reference is properly to the times when the skolion was sung, i.e (2) the 'sensons when garlands are worn,' viz. Anthesterion, at the time of the Lesser Mysteries. Cf. ώραι πολυάνθεμοι Pind. Ol. 13, 17 Less likely is (3) 'seasons which yield flowers for garlands' (cf. στεφανηφόρου hoos Anakreont, 53. 1 and Δημ. ωρηφόρου Hymn to Dem. 492. Spars, not Opais, though Persephone is Upon suprainteness. Orphic Hymn 29. 9.—3. Φερσεφόνη as in Pind., Kaibel 50. 4 (fourth cent.), with an initial φ due to the influence of that in -φονη (cf. Θεμισθοκλής C. I. A. 2. 864, ii. 18). Attic prose in scriptions on vases etc. have Φερρεφαττα, while decrees have Κόρη.

III. 1. Cf. Hymn 1. [14-15] γαίρε, μάκαιρ' & Αητοί, έπει τέκει άγλαδ τέκνα, ['Απόλλωνά τ' άνακτα καί "Αρτεμιν Ιοχέαιραν. The two detties here as in Theogn. 1-14. The v. l. waida for there follows that tradition which recognized no relation between Apollo and Artemis. Tructe: the imperfect of riktw is often preferred to the agrist when the parentage is emphasized rather than the birth. Hence rirro 'am the parent of, of terrorres (and of tercorres) 'parenta': cf. Eur. H. F. 866, Ion 1560. So with ἐκφύω. The present stem expresses a permanent character or relation. - 2 Φοίβον χρυσοκόμαν: 80 Eur. I. T. 1237, Aristoph. Aves 217; δ Χρυσοκόμας without Φοίβος, Pind. Ol. 6. 41, 'Aπόλλω: the shorter (analogical) form without the article, - 3. Thanks were offered to Apr. dyporépa in Athens for the victory at Marathon. The epithet αγρ. Φ 471, Bacch ii 123, in Megara, Olympia, etc.; dyp. σηροκτώνε Aristoph. Lysistr. 1262. Cf. The moph. 111 ff. Xen. Kyneg. 8. 13 prescribes the prayer for the hunter: τῷ ᾿Απόλλωνι καὶ τῆ ᾿Αρτέμιδι τῆ ᾿Αγροτέρο μεταδούναι της θήρας. As the Huntress, Artemis was έλαφηβ5λος (see on Anakr. i.). -4. Cf. Aisch. Suppl. 676 εύχομεθα Αρτεμιν δ' έκαταν γυναικών λόχους έφορεύειν, [Sa.] 118. 5 δεσποινα γιναικών of Artemia. As Ειλειθίκα she has power over the life and death of women.

IV. Cf. Pind. Frag. 95, beginning 'Ω Πάν, 'Αρκαδίας μεδέων καί σεμεών άδυτων φελαξ, and ending Marpos μεγάλας όπαδε, σεμνάν Χαριτών μέλημα τερπνόν. Though the akolia were probably largely indebted to Findar, the similarity between our skolion and the passage of Pindar's partheneion is so purely formal as to exclude the thought that the latter was the model here. Our poem is modelled on the choral songs intended for the cult of the gods. If a skolion in honour of Pan points to the help given by him to the Athenians at Marathon, we have here a proof that the collection of 'Attic' skolia was made after the Persian war. -1. & (MSS.) an exclamation of joy, as Eur Bacch, 576, if retained, may be treated as a monosyllable (cf. Eur. Or. 332). So in v. 3.-2. όρχηστά: cf. δ φιλόχορος Πάν Aisch, Pers 448, Πάνα χορευταν τελεώτατον θεών Pind. Frag. 99, σκιρτητής II Orphic Hymn 11, 4; and Soph. Aias 699 ff. Βρομίαις. s.c. τψ Βρομιψ παρακολουθαίσαις; see on Anakr. ii. 2. βρομίαις (sic) might be defended by βρομία φόρμιγξ. brast. a substantive as in Pind.

Nem. 3. 8, Frag. 95 (above), where it is followed by the gen. (cf. the variation with σωτήριος etc.). Νύμφαις: cf. Ημπιι το Pan 2 δστ' ἀνὰ πίση | δενδρήεντ' ἄμυδις φοιτὰ χοροήθεσι Ν μφαις. Soph. O. Τ. 1100, Aristoph. Thesmoph. 977 ἄντομαι | και Πάνα και Νύμφας φίλας | ἐπιγελάσαι προθιμως | ταῖς ἡμετέραισι | χαρίεντα χορείαις, Anth. Pal. 9. 142 Νυμφών ἡγήτορα Πάνα.—4. Cf. Hymn to Pan 48 και σὰ μέν οὐτω χαῖρε, ἀναξ, λίτομαι δέ σ', ἀοιδῆ (cf. Maass Hermen 31. 382) and the Asklepios hymn of Ptolemais: χαῖρέ μοι, & Παιάν, ἐπ' ἐμαῖς εὔφροσι ταῖσδ' ἀοιδαῖς (Rev. Arch. 13. 71).

V. From some old Aesopian fable, out of which the author has taken the main point. Momos blamed Prometheus for not making a gate in man's breast instead of constructing a creature that was able to hade his thoughts (Eust. on Odyss 1574, 16) Cf Propert. 3. 5. 7 ff. The physiognomist in Theokr. epigr. 11 is δεινός dπ' δφθαλμοῦ καὶ τὸ νόημα ιδείν. The window of the soul takes the place of the touchstone of character (Baech, xvi.). The poem recalls Soph Antig 709 ούτοι διαπτυχθέντες Φφθησαν κενοί, Eur. Hippol 984 το μέντοι πράγμ', έχον καλούς λόγους, εί τις διαπτύξειεν, ού καλόν τόδε, Andr. 330 έςωθέν είσιν οι δοκούντες εθ φρονείν λαμπροί, τὰ δ' Evdor waster and pursual took. Literature is full of the pilos σαφής and the φιλος άληθης; Cic. de amic. 17 Cf. Theogn. 120 ff., Il. I 312. The skolion is parodied in Aristoph. Eccles. 935 -1. hr: the tense is assimilated to that of defin, Goodwin of τον νούν. Hermann took τον νούν as a pleonastic repetition of όποιος . . . έκαστος, which is properly dependent on το στηθος Ισιδοντα. The latter clause is subordinate to αλήσαντα. δποίος: with α as often in $\pi ole \omega$ (vii. 4). 4. To esteem a man a friend by reason of his heart that knows no guile.

VL. The occurrence of a similar thought in both Simonides (cf. xxx.) and Epicharmos may have given rise to the doubt of the ancients whether this famous skolion was written by the lyric or by the comic poet (cf. schol. Plato Gorg. 451 E). Engelbrecht is certain that it is by Simonides. Bergk suggested that Epicharmos was the author of the line in Arist Rhet. 2. 21 (1394 b 13) άνδρι δ΄ δημαίνεω άριστον έστω, ὅτ γ΄ ἡμων δοκει. In the Laws 631 c, Plato refers to the poem in his arrangement of human blessings: ὧν ἡγείτω μὲν ὑγίειω, καλλοι δε δευτερον, τὸ δὲ τριτον Ισχύε..., τέταρτον δὲ δὴ πλούτος, cf. 661 A; Gorg 451 E, where the author is not named. The tone of the skolion is of course convival not philosophical. Cf. also Aristoph. Area 605. Pind has a definite order of blessings Pyth. 1. 99 (cf. Isthm. 5. 12, td. 5. 23).
1. For the sentiment of Theogn. 255 κάλλιστον τὸ δικαματάτον.

λώστον δ' σγιαίνειν, Soph. Frag. 329 κάλλιστόν έστι τοθνδικον πεφικέναι , λφοτον δέ το ζην άνοσον, ήδιστον δ' ότω | πάρεστι λήψις ών έρα καθ' ήμεραν (cf. Frag 328), Ariphron on Hygieia p. 134, Bacch, 1, 27 ff el d' ryieias bratos éwr élaxer, jusir t' άπ' οίκειων έχει, πρώτοις έριζει' παντί τοι τερψις άνθρωπων βιφ έπεται νοσφιν γε νουσων πενίας τ' άμαχανου, Philemon Frag. 163 αίτω δ' σγίειαν πρώτον, είτ' εύπραξιαν, | τριτον δέ χαιρειν, είτ' δφειλειν μηδενί. Aristotle and Metrodoros made ίγκεια the mimmum bonum. vyvalvav yields the only case of the basis - - in the skolia. 2. Anaxandrides, the comic poet, objected to this order of blessings (Frag. 17): & rd σκολιον εύρων έκείνος, δστις ήν, Τό μεν ύγιαινειν πρώτον ώς άριστον όν. ώνομασεν όρθως, δευτερον δ' είναι καλόν, τριτον δέ πλουτειν, τοι θ', όρας, έμαινετο' | μετά την δηιείαν γάρ το πλουτείν διαφέρει καλός δέ πεινών έστιν αίσχρον θηρίου. Aristotle, Εth. 1 8 16 (1009 b 4), says there is no εύδαιμονία for the man την Ιδεαν παναίσχης. In Tyrt. 12. 5 Tithonos is the type of beauty, as Midas and Kinyras of wealth. - 4. Cf. Anakr. xn. Herrick translated the skolion. "Health is the first good lent to men ; | A gentle disposition then : | Next, to be rich by no by-wayes, | Lastly, with friends t'enjoy our dayes."

VIL-X. 'Harmodioa' (ο Άρμοδιος, μέλος Αρμοδιου) is stated by Hesychios to have been composed by Kallistratos. Of him we know nothing else, but the composition of the poem may be referred to 500 B.C. or thereabouts. The akolion accepts the popular belief, which is held by Plato (Symp. 182 c) and Aristotle (Pol. 1311 a 36, 1312 b 31), that Hipparchos, who was assassinated by Harmodios and Aristogerton, was 'tyrant' of Athens at the time (end of July, 514). Against the popular tradition Thukyd. 1. 20, 6. 54 ff. (cf. Hdt. 5. 55) protests and argues that Hippias as the older brother, not Hipparchos, was tyrant, and that the overthrow of the tyranny in 510 was not due to the 'reckless attempt' of the conspirators, but to the intervention of the Lakedaimonians. While this is no doubt true, it is easy to understand that the desire to honour the memory of the men who made the assault of 514 should have attributed to them the results of the revolution of 510. So the private wrongs of Lucretia and Wat Tyler's daughter were the cause of political outbreaks. Though Hippias was strictly 'the tyrant,' the skolion must not be interpreted as meaning that he succeeded Hipparchos -a belief current in some ancient authors.

Harmodios and Aristogeiton were honoured by the Athenians as gods and heroes. The polemarch offered libations on their graves: their families were maintained at the public expense; and no slave might be named after them. The first

bronze statues in Greece were erected in their honour. A group by Antenor was taken by Xerxes to Susa, but recovered by Alexander or one of his successors. All the well-known representations (Baumeister fig. 357, 1347, 2132, Frazer on Paus. 1 8. 5) probably go back to the later group by Kritios. and Nesiotes (477 B.C.). The skolion is often referred to in later literature; in addition to the passages mentioned below, in Aristoph. Acharn. 980, Vespae 1225, Antiphanes Frag. 85, etc. In Frag 4 Antiph, says it was sung as a paian · Αρμόδιος executero, xuiar foero. Like the songs sung by Achilles in his tent, the skolion deals with the xlea droper (x. 1). There has been much discussion as to whether we have one poem of four strophes or four independent monostrophic skolis. The most plausible explanation is that we have a single poem of two parts, each consisting of two strophes and each connected with the other. Thus vii and viii as ix. and x celcbrate the deed and its glory, viii. the fame of its doers in the other world, x their renown on earth. x. 4 repeats vii. 4; the final note takes up the beginning. For repetitions in a single skolion by one author cf. xxv. No weight is to be attached to the schol, on Aristoph. Acharn, 980, who quotes as the beginning φιλτ 'Aρμ. Whether Kallistratos consposed more than the first strophe cannot be proved, but it is probable that he composed all four.

VII. Referred to in Aristoph, Lymetr, 632 και φορήσω τὸ ξίφος το λοιτον έν μύρτοι κλαδι. The da, gers of the conspirators were concealed in branches of n.yrtle. At the Panathenaia, where the attack was made, the citizens who took part in the procession carried spear and shield only. The wearing of arms on any other day than that of the festival would have aroused suspicion. Though Hesych, reports s.v. θαλλοφορος that olive branches were carried in the festival procession in honour of Athena, we know that myrtle boughs were often carried at sacrifices (Aristoph. Aves 43, Thesmoph. 37, Vesp. 861). Croiset suggests that the mention of the myrtle of the conspirators is a poetical manner of designating the myrtle crown of the banqueters. - 2. kai retaining wat we have two cyclic dactyls in this verse alone. The licence may be excused because of the proper name, which has five syllables and is necessarily thus placed. Sim. 131 encounters a like difficulty. ή μεγ' 'Αθηναίοισε φοως γένεθ' ήνεκ' 'Αριστο- γειτων Ίππαρχον κτείνε και Αρμόδιος. Cf. also Soph. eleg. 1 'Αρχέλεως' ήν γαρ συμμετρον ώδε λέγειν (for 'Αρχέλασι). For irregularities in logacedies cf. Sim 148, 12. In Trag Adesp. 126 we find και dráfico (κάν. Nauck). Elision of κιαι) might be defended by B 238, perhaps Z 260, and such writings as got Soph Phil. 565, κεί, κείς. In Ionic we have κοίνοπίδης, κούκ, κέν, in Doric κένκαυσιος (έγκ). Ordinary crasis is unlikely (cf. άσον δη μοι σκόλιον τι λαβων 'Αλκαιου κάνακρέοντος Aristoph. Frag. 223) because of the irrational trochee (accepted however by Buttmann, and Mehlhorn)—4. Ισονόμους: the reference to Ισονομία shows that the skolion belongs to a time not far removed from that of the tyrannicides. Later we hear of δημοκρατία.

VIII. 1. Referred to in Aristoph. Achara. 1093 and schol, on 980. The skohon bears the name of Harmodios, who in this stanza is separated from his companion and made the subject of special honour because he lost his life in the very act of vengeance Aristogetton escaped but was soon arrested and executed after enduring torture with fortitude (Arist. 'Aθην. πολ. 18. 4 ff.). οδ τί που: half statement, half question. 'It cannot be true that thou art dead-though it must be so,' The formula is used when an affirmative answer is feared and a negative answer desired but not necessarily expected. Cf Pind. Pyth. 4. 87 of rt mor obros 'Aπολλων 'surely this youth cannot be Apollo, though it must be he'; Eur. Hel. 95, 475, 541, Ion 1113, Or. 1510; and often in the language of the people: Aristoph. Ran. 522, Nub. 1260. Pax 1211, Aces 442, Eccl. 329, 372. So of που Eur. Hel. 135; οὐ δή που Aristoph. Acharn. 122, Aves 269, Ercl. 327, Ran, 526. Fritzsche's distinction between of 71 wov, expressing a false, and ob of row expressing a true opinion, does not seem to hold good as regards the latter formula. For the thought of, Sun. 99 of he rebrant barberes, Aristotle on 'Aperd, 1. 14.-2. Cf. Hes. W. D. 170 kal tol per valour aknôca θι μόν έχοντες έν μακάρων νήσοισι παρ' 'Ωκεανόν βαθυδίνην, | BA, too thomes elvas 'live' is opposed to redunkas. So often in tragedy, e.g. Soph. Aias 783, Phil. 422. Lines 1 and 2 are imitated in Anth. adesp. 737 obe thaves, Howen, meresns o' is άμεινονα χώραν, και ναιεις μακάρων νήσους θαλιη ένι πολλή. (Nauck read page vacciv here.)-3. In Homer (A 471 ff) Achilles passes a wretched existence in Hades. Arktinos. followed by Pindar (Nem. 4, 49), placed his after life in the island of Leuke near the mouth of the Danube. Dykos (37), with whom Simonides agreed, transported Lim to the Elysian fiells and married him to Medeia. In Pin l. Ol. 2, 79 Achilles joins his father in the Islands of the Blest (cf. Plato Symp. 179 g, 180 g). See on Pind xvi. This line was instated by the comic poet Plato according to Nauck Mel gr. rom. 3. 118 (cf. Hermes 23, 283),-4. Cf. Διομηδέα δ' άμβροτον . . . Υλασκώπις έθηκε θεόν Pind. Nem. 10, 7. I Domedics obtained Athena's gift of immortality which had been forferted by his father on account of his examination. He was decreed divine honours at Metapontum and Thurii as a "hero of Hellenic civilization." The metre of this fourth verse is different from that of the rest. Bergk omitted τόν with Ilgen; Brunck omitted τόν ἐσθλόν; Stadtmuller reads φασ΄ ἐσθλὸν del μένειν. Wilamowitz deletes Δ. and makes the verse consist of two adomes (cf. Sa. 27).

IX. 3. 'Αθηναίης θυσίαισ': the Panathenaic celebration.

X. 1. Epic reminiscences in loveral and ala.—2. φίλταθ' Αρμόδιος: it is more usual to find the adj. in the nom. joined with the voc. of the substantive: φίλος & Μενέλας Δ 189, & τλήμων άνερ Eur. Andr. 348. In & δυσμορ' Alas Soph Aias 923, Alas is the Attic vocative. The vocative without & is more pathetic, and without the interjection the nom. is rarely used for the vocative.—3, 4. •την for •τον in historical tenses occurs at the end of the verse also in Eur. Alk. 661; for the sake of the metre in Soph. O. T. 1511; not seldom in Plato. The confusion, which occurs only in Attic, is due to a desire to mark the second person with the distinctive termination of the historical tenses. Perhaps κανέτην should be read here and in vii. 3; cf. ix. 4.

XI. Arist. 'Αθην. πολ. 19. 3, Athen. 15. 695 v. In 510 the exiles headed by the Alkmeonidar were disastrously defeated by the party of Hippias. Cf. Hat. 5, 62,—1. Leipsydrion, which was fortified by the exiles, was situated on the southern slope of Parnes. Cf. Aristoph, Lynst. 665 dhl' ayere, heixbnobes, οίπερ έπι Λειψοδριον ήλθομεν, ότ' ήμεν έτι. - 3. The hiatus in ral (so Arist.) may be excused by the fact that it occurs in the catalectic foot of the first dipody. Tyrrell conj. xák eixarpiδάν είπατρίδας: the first occurrence of the word, which, before the time of Aristotle, is almost entirely confined to poetry (Soph. El. 162, 859, Eur. Alk. 920, Ion 1073). In Aristotle et m. is used technically to denote a class of nobleborn families which held offices in contrast to the base-born populace. The Alkmeonidal were not members of the Attic yévos apecifically called Einarplout, though they are here included under the generic title. See Wright in Harvard Studies in Class. Phil. 3, 43. With the expression ayabour κ.τ λ. cf. κρηγυός τε και παρά χρηστών Theokr. Εγηστ 21.-4. Cf. Soph. Ains 556 bei a' onws marpos | beigeis er exepois olor έξ οίου 'τράφης, Tyrt. 15. 2 κώρου πατέρων πολιατάν.

XII. Arist. 'Αθην. πολ 19. 20, whence it may have been inserted in the 'Attic' collection. Before the battle at Leipsydrion Kedon made an attack on the Peisistratidal and lost his life. This is the only case of an elegiac distich in the extant skolia. For elegiacs at banquets of. Theogn. 239.

XIII. Athen 15 695 A. -1. ωραΐον: ωρ. πλόσε opposed to παρεών πλόος Hes. W. D. 630; cf. Anth. Pal. 10. 1 κατίδην: with Aiolic psilosis (cf. Aiol, k(t) l. 3). The dialect, the metre, and the flavour of the poem are Aiolic. Of the Aiolian Pittakos in Diog. Laert. 1. 78 συνετών έστιν άνδρών πριν γενέσθαι τα δισχερη προνοησαι όπως μη γενηται, ανδρείων δέ γενόμενα εδ θέσθαι. In κατίδην, κατά connotes investigation, discovery, not superior elevation (both in Alseh Suppl 1059). καθορών of physical scrutiny is rare: Hdt. 2. 38 κατορά . . . τας τριχας της οιρής εί κατά φυσιν έχει πεφικυίας. In Pilel. Pyth 9, 49 there is no need to put Apollo on a divine lookout place. We have rather mental scrutiny (800a TE XOW) ήρινα φ λλα άναπεμπει . . χώτι μέλλει . . . εδ καθοράς). The sense of the present passage is, before starting on a voyage we must survey the chances of its possibility and of our having the requisite skill to handle the vessel: enst waren, The sailor who directs his course inter nitrates dann wa jen. Cyclades must fix his course and hold to it. κατίδην does not introduce an indirect question. The apodosis is contained in the protasis: the chance of our making the voyage (if haply This construction after olda, eldov is common in Homer, who, with the optative, generally has et ke; Goodwin, M. T. 491. Some think the passage means that the wise man, as fur as possible, ought to avoid the perils of the deep (f. Archippos (43) ώς ήδυ την θαλατταν από της γης όραν, ώ μήτερ, έστι μη πλέοντα μηδαμού, Lucr. 2. 1 sunre, mars magno turbantibus aequora ventis, | e terra magnum alterius spectare laborem, Hor. Epist, 1, 11, 10 Neptumim provide terra spectare furentem, Cic. ad Att 2. 7. 4 cupto intorum naufragia ex terra intuers, where he quotes Soph Frag. 579; Tibull 1, 1, 45 quam surat samites ventos audire cubantem, Opp. Piec. 5, 348. Ilgen makes πλόων a proleptic accusative. While an accusative de quo after olda often anticipates a clause with el (Monro H. G. § 294, cf. O 545), the subject of the two optatives must be the same. - 2 δύναιτο: seed πλείν αθτον, παλάμην: agende facultatem. Cf. South. O. T. 314 avona d' woekeir ad wr I Eyos τε και διναιτο (resources and faculties) κάλλιστοι πόνων, -8. Cf. Hor. Epist 1, 18, 87 tn, dum tua navis in alto est, hoc age, ne mulata retrorsum te ferat anra. - 1. τρέχειν άνάγκη 19 suspicious. Bergk suggested χρέεσθ'; cf. Plut. Praec. resp. ger. 2 (798 d) of men carried to sea unwillingly: méveir de rai χρήσθαι τοις παροισιν άναγκην έχοντες το παρεών then -quilquid inciderit. Cf Kratinos 172 avopas copods xph to mapor πράγμα καλώς eis δ ναμιν τιθεσθαι. Some anpply ανέμφ with παρεόντι, though πλόω is more probable.-Metre: Alkaio strophe.

XIV. Athen I. l., Eust. Od. 1574, 14 Stories drawn from the animal world are first met with in Archiloches and Semonides of Amorgos. Simonides of Keos told the story of the fisherman who hesitated to catch a polyp, because his failure would bring starvation to his children, while success meant perishing from cold. Philokleon in Aristoph. Vespas 1182 begins a fable: 'Once upon a time there was a mouse and a weasel.' The fable on which this skelion is based is told in Aesop (346 H). Όφις καρκίνω συνδιήτατο, εταιρείαν προς αύτον ποιησάμενος. Ο μέν ουν καρκινος άπλους ών τον τρόπου, μεταβαλέσθαι κάκείνω παρήνει τής πανουργίας δ δε οιδοτιούν έαυτον παρείχε πειθομένον, έπιτηρήσας δ' ο καρκίνος αίτον ίπνοθυτα, και του φάρυγγος τη χηλή λαβομένος και δσον οίον τε πιέσας, φονείει του δε δφεως μετά θάνατον έκταθεντος, έκεινος elner. "ourus édec kal noiseber endor kal andoir elvac" o'de gap av ταύτην την δίκην έτισας." Aelian N. A. 16. 38 says that at Ephesos large and venomous serpents lived in a cave near a lake into the waters of which they entered μελλοντες γάρ έπιβαίνειν της γης έλλοχαν καρκίνους μεγάλους, οίπερ ουν άνατει ναντες τάς χηλάς σελλαμβανουσιν είς πνιγμα αίτοις και άναιροίσι. The author of this akolion gives merely the closing scene of the familiar story. The wittiersm of the epilogue of, Barger in Hermes 27, 359) is clear only from the fuller treatment of the fable. Line 2 represents only a moment of the action: when the snake is straightened out in death, his quondam friend says "straight my friend must be and not crooked in his mind "-1. b: the article may be due to a direct reference to the well known fable - 3, εὐθύν: a double entendre-moral straight forwardness and physical straightness. The antithesis of either and exolion appears in Hes. H. D. 7, Solon 4 37, Theogn 535. Cf. M 124 iθυς φρονέων, Ilgen's lucy (cf. Aristoph Pax 1083 οξποτε φοιτήσεις τον καρκίνον όρθα βαδίζειν) world add to the humour of the situation, because the crustacean itself has a undelong gart (cf. Hamlet's "If like a crab you could go backward"). Tuner Homeric, Thessalian, and in the Attic scenic poets only under special conditions; the Aiolic form is Emmeran - Metre 1, 2, 4 catal pherecratics with anacr; 3 glycome. Some write 3 4 together naking a verse of two cola (glycomes). The skol, in Aristoph, Vespae 1245 (χρήματα καί βιον h λειταγόρα τε καμοί μετά θετταλών) consists of pherecratics without anacrusis.

XV. Athen. *l. l.* and Eust. 17, 326, 40. Line I is quoted in the mock banquet scene in Aristoph. Verpus 1239. The skolion is variously referred to Alkaios, Sappho, and Praxilla without warrant. It represents the moral note μαθων, γνους of some well-known poem, perhaps the Alkestia of Phrymchos.

East says force of did new two dyadow the yearalar ral prhardpor ι ποδηλούν Αλκηστίν, δια δέ τών δείλων τον Αδμητού πατέρα, ός ώκνησε θανείν ύπέρ του παιδος. The skolion has been regarded by Schone as evidence that Adinetos' cowardice was branded in poetry before Euripides' Alkestis. But it is not clear that Admetos is not here regarded as one of the 4ya8on. Ebeling Trans. Amer. Philol. Assoc 29, 79 suggests that rar δειλών δ' απέχου is a mere unplification of τους φιλους φιλει without including Pheres' son. Admetos' works and, downs are uniformly accentuated. In Eur. Alk. 10 Apollo says orion γάρ άνδρος δσιος ώρ έτυγχανου. Wilamowitz thinks there may be a reference to Herakles, the dyades who comes unbidden to the feast of the dyadot (cf. also Bacch, 59 K - 33 B). With v. 2 cf. Theogn. 105 δειλούς εδ έρδοντι ματαιοτάτη χάρις. φίλα 'entertain,' in Aristoph. has supplanted the stateller σέβου (v. l Athen.). The metre of xvi xix, is that of xv. The greater Ascleptada came into favour in the skoha through the influence of Alkaios. Hartung referred xv.-xix. to Praxilla.

XVI. An imitation of Anakreon. 1. In older poetry συνηβάν is used only in Anakr xii. and 44 έραμαι δέ ται συνηβάν χαριτούν έχεις γάρ ήθος συστεφανηφόρει: cf. Anakr. xxiii., Demosth. Falst len. 380, 128 συνεστεφανούτο και συνεπαιώνιζε. W th l. 2 cf. Theogn. 313 έν μέν μαινομένως μάλα μαίνομαι, έν δε δικαίοις | πάντων ανθρώπων είμι δικαιότατος, Kallius 20 μετά μαιομένων φασίν χρήναι μαινεσθαι πάντας δμοίως, where μετά appears with the plural, as is to be expected. σύν μοι is excessively rare (Kallim epigr. 1. 5). συν μοι πίνε follows Anakr. 90. 3 σίν Γαστροδώρη πινουσα. Cf. also Eur. I A, 407 σι σσωφρονείν γάρ. ούχι συννοσείν έφιν. The motto holds for a club (έταιρεία) as formerly for a tribe. Wilamowitz cites the Arabian 'I am a man of the title of Ghazijja; if Ghazijja is mad, I am inal, if thazijja does what is right, I do what is right' (Wellinausen Reste arab. Heidenthums 194). Note the rime, as in Alk. 94

XVII. There are numerous references to the scorpion, all of which go back to some such old proverb as ind παντί λ.θω σκορπιος. Cf. Aristoph Thesmoph, 529 την παραμίαν δ' επαινί την παλαιάν' ίπο λ θω γάρ | παντί ποι χρη μη δάκη βήτωρ άθρείν, Praxilla Frag 4 υπό παντί λιθω σκορπίος Φροιρεί λιθω, Aelian H. A. 15. 26 εί γάρ τοῦτο μη γένοιτο, ὁ χῶρος άβατος ἐστι' ὑπο παντί γάρ λιθω καὶ βώλω πάση σκορπίος ἐστί. The writer of this skolion add id ω—ὑποδειεται and the second verse in order to adapt the well-known proverb to a form of song aiready existing (Reitzenstein). Yraxilla 4 represents a simpler

enlargement. The Greek did not expect honest dealing and uprightness unless \$\epsilon\rho\text{w}\stars bound his friend. (f. xix.

XVIII. Line 1 is by a Dorian (note the use of the article), whose rustic taste is paredical by an Athenian in l. 2. The Arkadians were βαλανηφάγοι (Alk. 91).—2. Cf Prior's "Euphelia serves to grace my measure, But Chloe is my real flame."

XIX. A reference to the affair at Leipsydrion (no. xi) This is the last in the collection of 'Attic' skolia as arranged in Athen.

XX. Athen, and Eust, Il. 285, 2. The author has in mind both Alk. xxvi. and Pind. Nem. 7. 27 (b kaprepos Alas) ου κράτιστου 'Αχιλέος άτερ μάχα | . . . πόρευσαν είθυπνόοι Ζεφιροιο πομπαί πρός Ίλου πόλεν, both of which passages are derived from λ 550 Αΐανθ', δε περι μεν είδος, περι δ' έργα τέτικτο | τών άλλων Δαναών μετ' αμύμονα Πηλείωνα, whence B 768 ανδρών αθ μέγ' άριστος έην Τελαμώνιος Alas, δφρ' Αχιλεύς μήνιεν ο γάρ πολύ φερτατος ήεν. Cf. Sophokles Aras 1340 εν' Δεδρ' ίδειν άριστον 'Αργείων, δσοι Τροιαν άρικ μεσθα, πλήν 'Αχιλλεως, and Horaco Sat. 2. 3. 193 Ajax, heros ab Achille secundus. The skolion evidences the influence upon Atheman society exercised by the Aiolian Alkaios and the Dorian Pindar. The schol, on Aristoph Lysistr. 1237, misled by the passage in Pindar, attributed the skolion to that poet. The skolion may be placed after 467, the date of Nem. 7. heyovor shows the literary models in the same manner as the epigram of 470 B.C. in Plut. Kimon 7, Aischin. Ates. 80, 185 : ἔκ ποτε τῆσδε πόλησε αμ' 'Ατρείδησε Μενεσθευε | ήγειτο ζάθεον Τρωικον ές πεδιον: | δυ ποθ "Ομηρος έφη Δαναών πεκα θωρηκτάων | κοσμητήρα μάχης εξοχον δυτα μολείν (f skol. vin. 2.-Metre: the two logacedic cola in each line of xx. xxni do not differ much from those of the fourth verse of skol. i, if v, l = first glyconic + first pherecratic catal; v. 2 first glyconic + log. tetrap. catal. (cf. Alk. The avenue stage).

XXI. An imitation of the preceding. The variations show that the two skoha never formed a single strophe. In **xx**. And is the chief figure, here there is no unity. The words και (Bergk μετ') 'Αχιλλεα drag, whereas they should be important, and Δαναῶν, which depends on πρῶτον, is not well placed. Telamon engaged in the first expedition against Troy (l'ind Nem. 4. 25, Isthm. 6, 40). The skohon represents the Doric tendency to magnify the glory of the Arginetan house of Arakos at the expense of Arakos. Mention of Herakles is suppressed, though he was the leader in the expedition in which Telamon took part. Cf. Wilson.

Herakles 1. 281 A reference to xx and xxi. appears in the comic poet Theopompos (1. p. 750 K): επίνομεν μετά ταθτα . . . | κατακειμενοι μαλακωτατ' έπὶ τρικλινίψ | Τελαμωνός οἰμωζοντες ἀλλήλοις μέλη, and in Antiphanes Frag. 85 · ἔπειτα μηδέν των ἀπηρχαιωμένων | τούτων περανης, τον Τελαμώνα, μηδέ τον | Παιώνα μηδ' Αρμοδιον.

XXII., **XXIII.** Athen. l. l. Dio Chr. 1, 36. Though there is no real unity between the two skolia, the verses read like two strophes of one poem. We have wish and counterwish (cf. Theokr. 5. 8). Thought and expression balance each other in both. Perhaps xxn. is Dorie, xxm. Attic as xviii. 2. Cf. Anth. Pal. 5. 83 είθ' άνεμος γενόμην, σο δ' επι στειχοισα παρ' αγάς | στήθεα γυμνωσαίς και με πνέοντα λαβοίς, 5. 84 είθε βοδον γενομην υποπόρφυρον, δφρα με χερσίν | άρσαμένη χαρίση στήθεσι χιονέοις, 15. 35 είθε κρινον γενομην άργένναον, όφρα με χερσίν | άρσαμένη μάλλον σής χροτιής κορέσης (800 L. Cohn Ucher die Paraimiographi p. 53), Theokr. 3, 12 albe γενοίμαν à βομβείσα μέλισσα και ές τεον άντρον Ικοίμαν, Απακread xvi 15, Snakesp. R and J. 2 2 24 "O, that I were a glove upon that hand, That I might touch that cheek." So in German folk-songs, e.g. Wollt Gott wir ich ein roth Goldfingertern and Wolt Got dat ich war en voglin klein | . . . ich wolt ihr flugen in's herzen grunt,

XXII. A reference to the cyclic choruses. γενοίμαν the optative regards only the futurity of the object of the wish, not its probability or even possibility (Goodwin M. T 740). Ελεφαντίνα: of Anakreont. 58. 5 έλ. πλήκτρφ, Ovid Metam. 11. 168 instructamque fidem gemmis et dentibus Indis. It is notewortly that the lyre is here stated to be the Dionys.ac instrument.

XXIII. A reference to the procession at the Panathenaia.

—1. ἀπυρον χρυσίον: με χρυσὸς ἀκήρατος Alkm. iv. 54; the gold is so pure as not to need refining (αὐτοφυής). Zeus appeared in the golden shower as ἀπιρος χρυσός [Eur.] Frag 1132. 3). The χρυσίον may be a golden vase. But cf. Plut. Artax. 5 δίδωμί σοι και τὰ χρυσία φορείν ὡς γυναικί, and see on Lykophronides —2 θεμένη νόον: cf. Aisch Prom. 163, καθαρόν θέμενος νόον Theogn. 89, θέτο βουλάν Pind. Nem. 10. 89.

XXIV. Athen, 11, 783 E (Amerpsias Frag. 22). Man wants but little here below—only love and eating. Cf. Anth Pal. 5, 85 1. This is one of the skolia that took the place of those in the old 'Attic' collection — Metre: logacedic. v. 1. spondaic basis + two catal. troch. dipodies (cretics) + a catal. tripody; v. 2, log. pentapody.

XXV. Appended to the 'Attic' skoha by Athen. 15. 695 r (where it is stated that 'son e call the poem a skolion'); also in East. Od. 1574 7. Hybrias of Crete is otherwise unknown, but is supposed to have lived in the seventh century. The name may be defended by Thorongos, Thorhaos, The verses breathe the contempt for the tiller of the soil felt by the Dorian warriors of Crete, a state whose polity was that of a camp (Plato Lams 666 E) In the Last of the Barons Bulwer puts similar expressions into the mouths of the adherents of dying feudalism. (f. the motto of Quentin Durward: La guerre est ma patrie, | Mon harnoss ma maison, | Et en toute saison, | Combattre c'est ma vie, which is taken from a Spanish original Mis arreos son lus armas | Mi descanso el pelear (quoted by Morgan). The form of the poem by Hybrias is suited for singing in company (the Cretan systia). -1. Campbell's "My wealth's a Lurly spear and brand" follows the unmetrical reading μέγα -2 λαισήιον: cf. M 426 βοείας, Ι άσπίδας εὐκύκλους λαισήιά τε πτερόεντα. The λαισήια, which were lighter than the again or gazos, were made of rough leather without any bronze covering, and carried by the common soldier; Helbig Hom. Epos2 329 Hdt. 7.91 says that the Kilikians carried λαιστια άντι άσνιδων, ώμοβοίης προβλημα χρωτός: cf T 289 σάκος, το ol ήρκεσε λυγρον δλεθρον, Α 32 αμφιβρότην ασπίδα, Anth Pal. 6 81 άσπιδα ταιρείην, έχιμα χροός. πρόβλημα is the only case in the melic poets, apart from Pindar, of Attic correption before βλ. 3 ('f Archil. 2 εν δορί μεν μοι μάζα μεμαγμένη, εν δορί δ' olvos | 'Ισμαρικός, πίνω δ' έν δορι κεκλιμένος, Theoke, Berenike 2 τά δὲ δίκτυα κείνφ ἄροτρα.—4. Cf. Anakreont. 3. 15 wolei δὲ ληνόν οίνοι ληνοβάτας πατοίντας. - 5 μνοίας 'serfs': μνοία (. oikereia Heaveh.) is derived from "ouoia; of unitral doi has Hesych., r.e. δμήτοι (δμησαι' δαμάσαι). So μεσομνη 18 from μεσοδμη, and perhaps 'Ayaμέμνων from -μεδμων (Prellwitz). The subject population of Crete was divided into three classes, although all three may not have co-existed in each state (1) in proof, who paid tribute. These correspond to the Laked, reproceed; (2) practat, serfs, who cultivated the public lands; (3) xlaporas or apanioras, cultivators of the private estates of the citizens. These may correspond to the Helots. See Gardner Jevons tirrek Antig, 433, 615. Here profa stands for 'serfs in general. Athen. 6, 263 r quotes from Sosikrates; την μέν κοινην δοι λειαν οι Κρήτες καλούσι μνοιαν -6. Uf. Xen. Аугор. 7. 5. 79 полешкиз в ежитирия как редету пачтанави οι μεταδοτέον τοιτοις, ουστινάς έργατας ημετέρους και δασμοφυρους Βουλόμεθα καταστήσασθαι, άλλ' αύτους δεί τούτοις τοις ασκημασι nheovektein, yeynwakontas oti eheittepias tauta opyana kal eldai-

μονίας οί θεοί τοις ανθρωποις απεδειξαν. 7. The repetition of v. 2 in a skohon composed by a single author is noteworthy. -8, 9. Corrupt. Bergk supplied aμφί after πεπτ. 'fal.ing'; cf. aupinitrouga to our your Eur. Suppl. 279. We expect αμφί, περί, ποτί, or ès. Sitzler would add τούμον χαμαί etc. If πεπτ. means 'crouching before ' (ἀπειλάς πτήξας Aisch. Prom. 174, πτήσσων δόρυ Lykophr. 280; cf. ὑπὸ τεύχεσι πεπτηώτες πείμεθα ξ 474, and Bacch. vi. 14) the reading of the text may stand. Contrast "crook the pregnant hinges of the knee."-9. πάντες: repeated as τούτω 1. 4. Crusins reads δεσπόταν έμε δεσποτάν and cp. Aisch. Pers. 666 δέσποτα δεσποτάν. 10 μέγαν βασ. - βασιλέα βασιλέων, φωνέοντες has better authority than φωνέοντι.—Metre: logacedic. vv. 1, 2, 4 hexapodies; v. 3 tetrapody; v. 4 Sapphic hendecasyllable; v. 5 phalaeceum. The arrangement is palinodic-mesodic: 6. 6. 4. 6. 6.

FOLK-SONGS.

In his Art of English Poesis (1589) Puttenham says: "Poesis is more ancient than the artificials of the Greeks and the Latins, and used of the savage and uncivil, who

were before all science and civilitie."

Behind the epic and lyric poetry of Greece lay the primitive religious chants and the folk-songs (ψδαι). If the chances of the survival of folk-lyric vary inversely with the cultivation of a people, in a race which developed so early such an astonishing mastery over poetic thought and form, such infinite capacity for claiming every motif as a proper subject for art, and such aptitude for making its own the work of the artist, it is no wonder that much of the ruder Greek lyric, together with the κλέα ἀνδρών, should have been absorbed or displaced by the epic. On the other hand the artistic lyric that succeeded to the epos, while influenced by the folk-song, obliterated much that had not already been surrendered to the epic. Hence it comes that, of the scant remains of Greek folk-song, but little antedates, at least in its original form, the rise of cultivated lyric in the eighth century But if the primitive outlines of the earliest folk-lyric have become obscured, the original character of these songs has not entirely disappeared thanks to the love of the people for constant and fixed forms and melodies. Again, the literature of Greece continually reproduces the spirit of the early times, and if much of the old folk-song was absorbed or obliterated, much was created even in the literary period. So late as the time of the successors of Alexander there was a song, the beginning of which is contained in the proverb "Innos $\mu\epsilon$ $\phi\epsilon\rho\epsilon$, $\beta\alpha\sigma\lambda\epsilon$ is $\mu\epsilon$ $\tau\rho\epsilon$ $\phi\epsilon$, words used by the Makedonian soldier who refused to seek exemption from service (Diogenian, 5, 31, cf. Hor. Epist. 1, 17, 20 equal at me portet, alat rex).

We need not here discuss the scant evidence from Greece as to the origin of the folk-song, nor take any position in the dispute as to whether 'popular' poetry was individual in the first instance, the work of a rude 'entertainer, as he is called by Scherer, or gregarious or communal, a theory adopted by Grimm, Grundtvig, and other students of the ballad. To a great extent in Greece folk-song was ballad-like, at least in the etymological sense of that much-vexed word. Dance forms the foundation of most of the poetry of the people, and dancing is auxiliary to improvisation, which was the earliest form of poetry according to Aristotle

In the primitive period all thinking was "in chorus" Folk song presupposes a state of society that is not severed by any divisions of culture and ignorance. In the period of the highest bloom of the folk-lyric in Greece society was in the patriarchal stage, and even in the later period, when the democracies were contending with the aristocracies, the existence of slavery tended to make homogeneous all who were free. A common impulse, a creative sentiment that was the property of the nation at large, ministered to the birth of the spontaneous utterance of the folk-muse. The singer did not invent, he merely fashioned the materials that were a common possession, The difference between the poet and the people was quantitative, not qualitative. The poet gave what he received, and his work was the condensation of the age in which he lived. His individuality disappeared behind the individuality of his race.

The qualities that distinguish the folk-song of other countries reappear in Greece. Truly impersonal, the artist loses himself behind his work; his name is lost or is handed down in a personification. As Gaston Paxis.

says of the poetry of the Middle Ages, the folk-songs form a body of poetry 'm which everybody believed and which everybody could have made.' They represent either the sentiment of the whole race, or the sentiment of a class; and in the latter case, a class that is represented in its entirety. With few exceptions the Greek folk-songs are brief, true to nature, naif, inward in feeling, martificial in thought and speech, concrete (though there is some lack of precision), and immediate in vision because they are the result of improvisation which gives dramatic life. Of the Spartan songs, some of which were still extant in the first century after Christ, thanks no doubt to Dorian hostility to literary culture, Pintarch says that their language was 'simple and powerful, their contents earnest and instructive morally.' The songs we possess show a love of fixed forms (see on Alkm. xni.), poverty in figures of thought, and fondness for iteration (Nos. i., xxii.). The metres, usually loggoedics, are simple yet not monotonous. Oftentimes we have verses in pairs and traces of the strophic arrangement, which was taken over by artistic lyric. The refram is an essential mint-mark. Perhaps, as Bergk remarked, the music was of greater importance than the poetry, whereas, in artistic lyric, at least to the fifth century, the accompaniment was subordinate.

In Greece more than elsewhere it is difficult to draw the line between the artless folk-lyric and the artistic lyric. The minstrel did not, as in the Middle Ages, come from another clime more favoured by the arts. In Greece the universal habit of thought was poetic and all art was essentially popular. There was therefore little of that antagonism between the speech of daily life and that of lettered taste of which Wordsworth conplained in the preface to his Lyrical Bullads. In Greece Volksporse, poetry by the people, shades off imperceptibly into Volksthumliche Poesie, poetry for the people Greek folk-lyric has little of that unevenness of form which we often find in English ballads, on the other hand Sappho, Alkaios, Anakreon, the epic and the tragic poets (as Niese has said), are at once artistic and 'popular,' if we retain that squinting expression which found favour with such an authority as the late Prof. Child. The

artist catches and develops the folk song as in Shakespeare's Sing willow, and in Burns and Goethe. One verse may be taken directly from the people, while the poet's own words are brought into sympathy with it. Sometimes licence of form and metre are the only distinguishing characteristics. No doubt, too, there was affected popular poetry then as now; and some, like Lady Wardlaw, may have stood in such intimate touch with the folk-spirit as to render impossible the attempt to separate the spurious from the genuine. The extant folk songs of the Greeks contain relatively little of that primitive and elemental feeling which is held to be the mint-mark of "true" folklyric. Much is folk-song only in the extended use of the term, and not a little might be excluded as unworthy of the name because contemporary pressure rests upon it too heavily. Oral transmission and anonymity are the marks of the true folk-songs in our collection. If the Greek horror vacui caused the loss of much that was anonymous, on the other hand it was ready to fabricate authors for the adespota: Eriphanis and Kleobulos were made the originators of songs that are truly anonymous (xix., xxii.).

The life of the Greek from its beginning to its end was attended by song. Every circumstance and emotion of the life of the people, the humblest occupation, the service of the gods, work and play, sorrow and joy, were all the source of folk-lyric. To show the astonishing variety of the folk-songs of Greece it is sufficient to give a brief summary of the chief kinds of which a record has been preserved. The religious songs and those of a lay character often overlap, and strict lines of demarcation are impossible. The finest extant specimens of the folk-

song of the Greeks are the skolia.

I. Songs of Daily Occuration. Monotony and solitariness tend to give birth to song Cf. Lucr. 5, 1383;

Inde minutatim dulceis didicere querelas tibia quas fundit, digitis pulsata canentum, avia per nemora ac sylvas saltusque reperta, per loca pastorum deserta atque otia dia.

βαλανείων ώδαι: songs of the bathmen. βαυκαλήματα or καταβαυκαλήσας: lullaines. An imitation appears in Theokr. 24. 7 (see on Sim. xiti 15). Cf Soph. Phil. 827 ff., Eur. Or. 174 ff. Sext. Empir. adv. Math. 6. 32 calls them.

a metrical moaning (ξμμελής μινίρισμα). Cf. Theophy Char. 7. γεωργών ψδαί; songs of the field-labourers. We hear also of ωδαί των μισθωτών των ές τους άγρους φοιτώντων (Aivos: weaving song. Cf. ϵ 62, π 222, Tibull 2. 1. 66. Some were in honour of Athera. επιλήνιος song of the winepress. Sung by the women of Elis who invoked Dionysos to fill their empty casks (No. v.). . At the Lenaia in Athens the leader, who carried a torch, called upon the chorus to invoke Dionysos. Cf. λίνος or λινφδια, infra xi. I. επιμύλιοι φδαί or ασματα μιλωθρών, songs at the mill (cf No. xxiv.). Cf. Aristoph. Nubes 1358. ερετικά (είρεσία): boatmen's songs. θεριστών ώδαί: reaper's songs, such as the Lityerses. imaios and imakis, song of the draw-well. toulos song at the binding of the sheaves (No.1.) πτιστικά. or mriouel: winnower's songs, or perhaps songs of the bread bakers. wormeriká or vómia pastoral songs sometimes divided into βουκολιασμοί and συβωτικά. Stesichoros introduced into literature the pastoral song on Daphnis. σκαπανίων ώδαί songs of the diggers. So also there were sowing songs sung by girls at the offering of the momphoria. when the fields were ploughed at the beginning of autumn to receive the new seed. The watchnian in the Agamemnon of Aischylos hums an άντίμολπον άκος (l. 17); cf. Aristoph. Nuber 721, Lucr 5. 1404. Here too we may place the professional proclamations of the herald at the agonistic contests (x., x1.).

II. METRICAL PRECEPTS. These are infinite in number and of great variety. A few specimens are:

I. Husbandry.

Σίτον έν πηλφ φύτευε την δέ κριθην έν κονει,

Έτος φέρει, ούχι άρουρα.

2. The Winds:

Αλψ άνεμος ταχύ μέν νεφέλας, ταχύ δ' αίθρια ποιεί, 'Αργέστη δ' ἀνέμω πάσ' ἔπεται νεφέλη.

Φιλεί δε νότος μετά πάχνην.

Οδ ποτε νυκτερινός βορέας τρίτον ϊκετο φέγγος.

Εί δε νότος βορέαν προκαλεσσεται, αύτικα νιψει.

Εί βορράς πηλών καταλήψεται, αύτίκα χειμών.

 Navigation. The best time for setting sail: 'Αρχομένου τε νότου καὶ λήγοντοι βορέαο.

Much of the folk-wit of the Greeks has passed into Hesiod, and the lyric poets show here and there traces of the influence of the παροιμίαι. γνώθι σεαυτόν, μέτρον άριστον and the like are of popular origin.

III. RIDDLES. The extreme antiquity of riddles in Greece is clear from the fact that at a very early period they were interwoven with the literature. Hesiod represented Mopsos and Chalkas proposing riddles to each other; and the 'Contest between Homer and Hesiod' makes use of the folk-riddle. The Seven Sages were the authors of several. The native wit of the Dorians made the riddle especially common in Dorian lands; but the Sannan girls are represented as playing riddle-games. They were usually propounded at or after meals, but were sometimes connected with religious ceremonies, as in Boiotia, where the women proposed them at a festival of Dionysos. In the later period the religious aspect disappeared and they were employed as a form of social entertainment like other galypia and yelofa. Hired wits and parasites were expected to enliven the company. The examples we possess are of this period. The alreyua united apparently impossible opposites, the yelpos propounded the union of that which cannot apparently be united. The chief monographs on the subject are: Morawski de Graecorum poest aenigmatica 1862, Ehlers alveyna kal yoidos 1867, de Graecorum aenigmatis et griphis 1875, Ohlert Ratsel und Gesellschaftsspiele der alten Griechen 1886.

IV Sonos or Superstition. One late specimen (xx) is the nursery song to frighten away the schreech owl. On finally the $\ell\pi\varphi\delta\alpha l$ were employed to heal diseases and wounds, but in course of time formulas of mystical purport, oftentimes obscure, were thought to be efficacious in warding off every kind of evil. Usually they were in prose but recited in a solemn tone.

V MENDICANTS' SONGS. Aristotle Rhet. 2, 24. 7 says the beggars sang and danced to rois lepois. In the same place he mentions songs of the blind. The best known songs of this class were those connected with certain

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seasons of the year when bands of boys or men solicited gifts in return for their chorals. (f. Peppmuller Philol. 149, 15 ff

1. The Eiresione (election, derived from elew 'say') gets its name from a custom observed at the Pyanepsia and Thargelia. Besides the procession to the temple of Apollo in Athens, it was the wont of boys, especially in the rural districts, to go from house to house carrying an olive or lantel wreath, on which there was a tuft of wool, and to sing a song full of good wishes for the inmates together with a request for a donation. St. Basil's day is thus celebrated in Greece at the present day, and a similar custom obtained until recently in Germany at Whitsun tide. An example of this song in the style of a later period is found in the collection of epigrams attributed to Homer (No. 15). The text is corrupt at places.

Δώμα προσετραπόμεσθ' άνδρὸς μέγα διναμένοιο δς μέγα μέν δυναται, μέγα δε "βρέμει, δλβιος αἰεί. αυταί ανακλίνεσθε θιραι' πλούτος γαρ ἔσεισεν πολλός, σὺν πλουτφ δὲ καὶ εὐφροσύνη τεθαλιὶα εἰρήνη τ' άγαθή. ὅσα δ' ἄγγεα, μεστὰ μεν εἴη, "κριθαίη δ' αἰεὶ κατὰ καρδοπον ἔρποι μάζα, τοῦ παιδὸς δὲ γυνή κατὰ διφρακα βήσεται ὅμμιν, ἡμιονοι δ' άξουσι κραταιποδες ἐς τόδε δώμα, αἰτὴ δ' ἱστὸν ὑφαίνοι ἐπ' ἡλέκτρφ βεβαιια νεί μαὶ τοι, νεύμαι, ἐνιαίσιος, ὥστε χελιδών 'ἔστηκ' ἐν προθύροις ψιλή πόδας' ἀλλὰ φέρ' αἰψα "πήρης τώπολλωνος άγυρτίδος ⟨άγλαα δώρα.⟩ εἰ μέν τι δωσεις εἰ δὲ μή, οὐχ ἐστήξομεν' οὐ γὰρ συνοικήσαντες ενθαδ' ἤλθομεν.

Plutarch (Theseus 22) cites the beginning of another Euresione, also in a late setting:

Ειρεσιώνη σύκα φέρει και πιονας άρτους και μελι έν κοτύλη και έλαιον άναψησασθαι και κύλικ' εύζωρου, ώς άν μεθιουσα καθεύδης.

2. The Crow Song (κορώνισμα) was sung by men who requested gifts ostensibly for a crow which they carried about. A modernized form of this old song is extant, the work of Phoinix of Kolophon in Athen 8. 359 E, which illustrates the tendency of the antiquarians of the Alexandrian period to deal with stories and subjects drawn from the life of the people. We hear of Crow songs having been current in Rhodes (Athen, 359 D).

3. The Rhodian Swallow Song (xxii.).

4. The Song of the Sicilian Shepherds (xxiii).

5. The Oven or Potters (Κάμινος ή κεραμείς) attributed to Homer.

VI. Dance Songs and Songs of Play. Dance songs ('ring-songs' as Gawin Douglas called them) appear as early as Homer (A 603. Apollo plays the lyre, the Muses dance and sing). The Cretan war dances afforded opportunity for improvisation. In Sparta we have the famous Parade Song (xhi.), but the embateria or march songs of the poets caused the popular lyric to escape the later collectors. Game songs were exceedingly common (xv ff.).

A curious cult song entitled 'Alipus was sung by Attic women in honour of Erigone, who wandered about in search of her father Ikarios and finally hanged herself At the festival Alipa the women suspended ropes from trees and swung either themselves or symbo ic dolls.

VII. Satirio Sonos. Here belong the Phallic songs to which Aristotle (Poet. 4, refers the origin of comedy. They were often sung by the Ithyphalloi and Autokab daloi. Cf Aristoph. Acharn 263. The mill stone song (xxiv.) directed against Pittakos also falls into this class. The line έγω δέ το ἐστεφανίζα κάδωρησάμαν in Eq. 1225 is supposed to refer ultimately to a song of the Helots.

VIII. Songs of Love. From the time of Alkman the erotic element in artistic lyric was continually gaining ground. Sappho and Alkaios often recall the tone of the folk-lyric, and it was through their influence and that of Anakreon that the love songs of the people, which were as old as Homer (X 128 παρθένος ήθθεδε τ' δαρίζετον άλληλουν), were forced into obscurity. In Sic.ly the pastoral was amatory and described the unhappiness of unrequited love. A song referred to by Athen. 14 619 E told of the suicide of Harpalyke who was despised by Iphiklos. The story of the untimely death of the beautiful Kalyke was introduced into hierature by Stesichoros (Stes. xu. and 43). We have a specimen of Lokriau (xxi.) and of Chalkidiau (xxv.) erotic song.

IX. Marriage Sonos (δμέναιοι, γαμήλιοι φδαι). The artistic nuptual song was based on the folk lyric, which is attested as early as Homer Σ 4+3 πολύς δ΄ δμέναιος δρώφως.

cf. Hes. Shield 274). Though Sappho's hymeneals and epithalamia reproduce the spirit of the popular song to a considerable degree, the song at the end of Aristophanes' Birds is nearer to the tone of the genuine folk-lyric. Fragments of popular hymeneals are exceedingly rare εκκόρει κόρη κορώνη was obscure to the Greeks and has been variously interpreted by the moderns. Bergk translates hymenaeum cane, virgo cornix, the crow being regarded as a symbol of concord. At the wedding banquet a boy, whose parents were alive, spoke the words έφυγον κακόν, εδρον δμείνον, while he carried about bread in a winnowingfan. The formula may be a part of a nuptial song, but it is more probably taken from the ritual of the marriage ceremony. The refrain Τμήν, & Τμέναιε is taken from the language of the people.

X. Sonos of Lament appear as early as Homer, who describes the ritual observed in the case of the threnoisung over the bodies of Hektor and Achilles. (See the Introduction.) Athenalos calls the threnetic folk-songs δλοφιρμοί. The inlemos was also of a popular character. The threnodor, who were hired for the occasion, have been thought to be a mark of barbarian civilization (Ω 720), and parallels have been sought with the later Karian songs. There seems, however, no reason for discrediting the Hellenic character of the 'leaders of the dirge'; and examples of the like occur in Modern Greece. The proverb ψυχρουερος ἰαλέμου points to the lack of genuine sympathy on the part of the hired mourners.

XI. Songs that take their Names from Mythical Personages. Other forms of lament that are akin to the primitive dirge take their names from mythical persons whose early and undeserved death symbolizes the departure of the seasons and the mutability of human life. Many had Oriental prototypes. We hear of the Maneros of the Egyptians, the Bormos of the Egyptians, the Maryandman, who was slain in summer while engaged in hunting, and the Lityerses of the Phrygians, a reaper's song in commemoration of the son of King Midas (cf. Theokr. 10. 41). In Greece the songs that fall under this class were usually sung at festive occasions, and we must beware of attributing to the Greeks a recognition of the ultimate symbolism of the lays in question.

1. The Lines was primarily Oriental in character; Herodotos states that he recognized it in the songs of the Phointkians and Kyprians. Adapted to the Greek cult, it was connected with the celebration of the Rural Dionysia and symbolized the departure of summer. Strictly it is a song of the wine-press and sung by a single voice, the chorus joining in the refrain (cf Aisch. Agam. 121). It bore the name atheres from the cry of the mourners (hence Sappho 62 calls it oirokoros), which in Phointkian was ai le nu 'woe is us.' Welcker has collected from several tongues examples of similar sounds used for lament: Egyptian lulululu, έλελεδ έλελεδ, Lat. ululare, Serbian lele, todo, Basque lelo (also personified). The Greeks made a person out of the exclamation and regarded Airos as the son of Urania, who, like Marsyas and Thamyris, met his death at the hands of Apollo, with whom he dared to contend in music. The Argives called him a poet, and others ascribed to him the invention of the hexameter. In this aspect he pourtrays the overthrow of a primitive style of music. Homer uses the word thos (\$570) as a general word for 'song,' and is ignorant of the Egyptian and Phomikian threnody.

2. The Hyacinth Song recorded the death of the beautiful youth Taxwes, the son of Amyklas, who was killed by the quoit of Apollo (the disk of the sun). In his honour a festival was held at Amyklai during three days in the hottest month of the year. The myth represents the parching of nature under the torrid heat of the summer

sun. Analogous is the Arkadian Skephros.

3. Adonis Songs. See the Introduction.

XII. Sones in Honour of the Gods and their Cult. Artemis, Aphrodite (iii.), Dionysos (iv., v., vi., vii.), in whose cult the *Iobacchoi* were sung, Demeter (i), Apollo (ix.); the Mysteries (Beigk 10); the Libations (viii.).

I. Athen. 14. 618 E. Athen quotes Semos of Delos to the effect that οὐλος or forλος 'sheaf' was the name of a hymn in honour of Demeter, who thence received the name 'Ισιλώ (and Οὐλώ · Eratosth, quoted below). οὐλος is derived from *Fόλνος, that which is 'pressed together' (of εFλλω, είλεω, Dor. Fηλέω), and is not connected with loῦ (or rather loῦ), because of the

mournful character of the sough to Demeter. for lor contains a prothetic i as i $\Delta \lambda \kappa a_i$ i kris, i $\phi \theta i \mu o s$ With the name of the goddess, cf. Δημώ. Δηώ, Ειδώ, etc. The line is the refrain of a sheaf-song, which was not confined to the formal cult of Demeter, but sung by harvesters, both men and women; Eratosth in schol. Apoll. Rhod. 1, 972: xepripres épidos . . . καλούς ήειδεν ίσι λοις. Some referred the song to the workers in wool (by confusion with offlor 'woolly' !), or to the kitchenmaids when baking cakes. These fooler were sometimes called δημήτροιλοι and καλλιοιλοι. At the festival of the προηροσια girls sang a sower's song mapide, κόρη, γέφι ραν | δσον οδ πω τρίε πολέουσα. The words & Ze? πάτερ, αίθε πλουσιος γενοίμαν and ħôη μὲν ħδη πλέον' ὑπερβέβακεν, which are found on a vase (Ann. d. arch. Instit. 1837, 183), were taken by Bergk to be part of a song at the guthering of the olives, but are in fact spoken by olive merchants. (f Robert Bad wid Laid 62. The variation between ta and to is due to the confusion between inm (soronm (Lat. sero, seci. O.H G sama 'seed') and Flena: 'desire,' a confusion that is as old as Homer, and occurs in Archil. 50. The sphere of lym is the sphere of Demeter. The collocation of les and les recalls riov \(\tau \text{rov} \Psi \text{703}\), 705, δίω - δίω Ξ 454, 456, "Apes "Apes E 31, κάλος κάλός Alkin. xxxii , Solon 13 21, 24, Theogn. 16, 17, Theokr. 6, 19, Kallim, 1. 55, 5td . . . 5td P 357, 358, loos - loos Theokr 8 19, 22. The Alexandrians, and after them the Latins (e, g) Virg. Ecl. 6, 44), delighted to play thus with quantitatively alternate forms. We muy also compare verper and reapy Soph Antiq. 1240, πάτρδε and πάτρι (cf. Virg. Aen. 2, 663) O K. 442, θβριε (-) 883, πέτροισι and πέτρον Phil. 296, "Υπνε (=) 827, nigres n mo Hor. 1 32, 11 (where Shorey quotes Spenser F, Q, 3, 2, 51 "Thrice she her turned contrary and returned | All contrary)." -Metre: logaosilic.

II. The scholon in Codex Venetus B at Σ 570 (Mror δ bad rador delõer) says that the Aros was a threnetic song sung by the Mases. By a series of violent changes Bergk has constructed a text that has been widely regarded as a late representation of the "oldest folk-song" of the Greeks. Now the scholast of the Townley Ms on Σ 570 and Eustathios 1163. 59 state that the following hexameters formed an inscription at Thebes, where Lanos was supposed to be barred Paus. 9. 29. 8).—

It has been shown by Maasa (Hermes 32 303; of Reimann

Die Prosodien 4) that the setting of the schollast of Ven B, so far from representing a different tradition from that of the Townley schollast, is a late transformation; φωναϊτ λιγι ραϊτ was added, and Φοιβος . . . άναιρει inserted to square with the story told by him. Again it is absurd to suppose that the verse Μουσαι . . . βρηνέουσιν could have occurred in a song actually sung by the Muses in honour of Linos. Since the hexameters formed a functeal inscription, they date from a late period; and an epigram cannot be an archaic folk soig. The dactylic hexameter was doubtless framed by the union of two shorter verses; but this Linos song is not evidence. Εν ποδί δεξίτερψ is – αρέσ παίωτο and has no reference to the two parts (δεξίν, ἀριστερόν) of the hexameter.

- III. Plut Quaest. Symp. 3, 6, 4. Perhaps a formula from one of the Doric prayers to Aphrodite, who was called 'Αμβολογήρα ('she who delays the coming of old age') in Sparta, Cf. Paus. 3, 18, 1, Wide Lakon. Kuite 143, and note the Doric forms. Herodas 1, 61 την μίαν ταυτην | άμαρτιην δὸς τὴ θεῷ (Aphr.) . . . τὸ γῆρας μὴ λάθη σε προσβλέψαν. Cf. Minn 1 and 2. Medeia possessed this rejuvenating power. Hesychhas ἀναβαλλαγόρας (ὁγηρας?)' φάρμακον τι καὶ λιθος ἐν Σάμφ. Metre . pl.erecratics (').
- IV. Schol. Aristoph. Ranae 479. In the Lenaian contests in honour of Dionysos the torch-bearer called out καλείτε θεόν, whereupon the andience shouted Σεμεληι' κ.τ.λ. Cf. No. vni The δαδοίχος is here the έξάρχων, who gives the ένδοσιμον (signal to the chorus to begin). Bergk wished to read 'Ιακχ' & to help out the anapaestic dineter. The verse is, however, similar to Aristoph. Ares 331 (παρέβη μέν θεσμούς άρχαίους) in its neglect of the caesura. With πλοιτοδοτα, only here of Iacchos or Dionysos, cf. δλβιόδωρον Διον. οτας. 210 Hendess.
- V. Song of the Eleian woman at the festival of the epiphany of Dionyses (Plet. Act. Gr. 36; cf. de Iside 35). Dionyses received special honour in Elis, where he was born according to one tradition (Ilymn 34.3). He had a temple at Elis near the theatre according to Paus. 6.26.1, who tells us of a festival called Oria at which the return of the god was invoked; and there too, by a pious fraud, D. was supposed to have filled three wine-vessels that had been placed over night outside the city. In Argos the sound of trumpets accompanied the invocation for him to return from the lake of Lerna. This song is the liturgy employed by the priestly college of sixteen Eleian women, who were chosen from the eight tribes and had the charge of his cult. Pl. 1. Mul. virt. 251 E. Wexiger Kollegium der secharin Francia a. Dionysoskult in Elis Vessy-

In the Argive worship of D. he bears the name flowyer's; here he is called raspos outright, as in Eur. Barch. 1017 (фаруна ra pos), Lykophr 209, and C. I G Sept. 1. 1787, Geod Tappor). Usually D. is called raupoyenns, -kepus (Barch, 100 where see Sandys), pappos, perwros, wros, etc. The type of the horned D. with idealized face was probably restored by the school of Lysippos (cf. the Lateran "Horned Donysos") and was popular in the Hellenistic period, since the successors of Alexander were represented in this guise. The bull is the symbol of generative force (cf. A. W. Curtius Der Stier des D., Jens 1882). [The Skt. wirshan 'bull' has, it so happens, its nearest Greek equivalent in Eleian Fapperop (gen) - apoeros 1 The association of D, with the Graces is probably due, or ginally at least, to the fact that the latter, like the Hours. were emblematic of the fruitfulness of nature. Later the connection was spiritual zed, but in Pind Ol. 13, 18 (ral Διωνήσου πόθεν έξέφανεν συν βοηλάτα Χάριτες διθυραμβώ :) there is still an echo of connection on the physical side. The Graces were even called the daughters of D. and Aphrodite. or of D. and Koronis. In the valley of the Kephissos near Orchomenos the temple of D was close to that of the Graces. At Olympia the Graces had one of the six fluent of the control (Pind. Ol. 5. 5) in conjunction with D, though they had their own repor at Lis, where their toars were shown (Pans. 6, 24, 6). On a gem found in Muller-Wieseler 2, 383 the Graces are represented as seated between the horns of the Dionysiac bull. At banquets the first pledge was to the Graces, the Hours, and Dionysos, as the givers of festal joy, the second to Aphrodite and D. Cf Ben Jonson: "But Venus and the traces | Pursue thee (Bacchus) in all places." In style and metre this animalized liturgy is archaic, but the dialect contains no trace of the native Elejan, except 'Aleion or 'Aleiov. Faleiw is not impossible, since the digaminated Fa leaw) occurs on a coin as late as the third or second century. Xapireoow would be Xapirois in Eleian 1. (f. the invocation of D in Soph. Antig. 1144 μολείν καθαρσίω ποδί Happaσιας υπέρ κλιτυς ά τ.λ. which shows in the use of κ ποδί and the inf for the unper, traces of liturgical formula. The inf, for the imper, gives a touch of solemnity and is frequent in precepts (the 'sententions' inf). "pow; this voc. occurs only here; we find also row \"\p\omega and even rov \"\p\omega, \"\p\omega\sigma\" Schneidewin) is too easy a correction 2 our Xap.: so P.nd v.m. 3, Bacch, n. 9 5 Boéw most: cf. mosa ma, verior Eur. I T. 130, reporte most El. 490. moss in periphrases points to motion on the part of the person in question. See Enr. Herakl 802, Stes 111. 6. 80wv . Brow Pind. Pyth.

10. 54. Dist. $\theta \delta \omega$ furere = $\theta \epsilon l \omega$ from $\theta^2 \omega$ properare = $\theta \epsilon \nu \omega$.—
7. With agus in the refram Welcker G sterlehre 1. 329 would

connect the mystical names Axieros, Axiokersos.

Different views have been taken of the metre. V. I is a paroemiac with the form - - - - - - = as in the proverb αίρεω έξω ποδα πηλού. V. 2 was thought to contain solemn molossi (Bergk Gr. Lit.-Ges. 1, 384), or trochaic semanti (Leutsch Philol. 11, 730), or iambi orthu (Christ Metrik 271). V. 3 is a prosodiac (------=): v. 4 a molossus, unless we assume, as is probable, that 'Αλειων has fallen out; v. 5 is a prosoduce (--- --- ----); vv. 6 and 7 dactylic dipodies. Usener (Altyr Vershou 80) regards this strophe as exemplifying the oldest form of Greek metre, which counted theses only, was indifferent to the following syllable (~ =), and allowed suppression of arees. The original line of four theses, Usener toinks, has been reduced to three and a half, except in the refrain age raipe, age raipe (in one line). The half stress he finds in the final syllable of each verse. Thus v. 2 - 1 - 1, v. 5 1 - 1 - 1

VI. Ithyphallic song. Semos in Athen. 14. 622 a says that the Ithyphallor entered the theatre in silence, but when they reached the middle of the orchestra they wheeled round and addressed the spectators. They were female garments, contons that were shot with write, brocaded loose sleeves, and veils that reached to their knees. Their heads were crowned with flowers and they were masks representing the faces of drunken men. We hear of Ithyphallor in connection with the fetes referred to in xxvii. ἀνάγετε 'back' 'referte pedes; cf. Aristoph. Ares 1720 ἀναγε, διεχε, πάραγε, παρεχε Metre: iambics followed by ithyphallics. Wilamowitz and Kaibel adopt an arrangement in trochaics with a closing ithyphallic. With παείτε (———) cf ποεί, ποιτής on Attic inscriptions and skol, vii. 4. Wilam, would delete ὁ θεός.

VII. Entrance song of the Phallophoroi. Semos in Atlen 14 622 c reports that the Phallophoroi entered the theatre in measured tread partly from the parodos, partly from the middle door. They were no masks but had on visors made of thyme and rosy flowers (παιδερως), and were crowned with chaplets of violets and ivy. They also were thick cloaks. The fragment is late and scarcely genuine folk-lyric. (f. Eur. Hippol. 72 ff -1. Δγλαίζομεν: cf. Ol. 1. 14 άγλαίζοται δε καί μουσικάς εν άωτω, Theokr epigr. 1. 4 Δελφίς επεί πέτρα τοῦτο τοι άγλαισεν 'bare this to thine honour.'-2. The iairbics (άπλουν ρυθμόν) were sung to an elaborate and probably new accompaniment; cf. νεοσίγαλος τροπος of the musical mode,

Pinel. Ol. 3. 4.—3. καινάν ef. Timoth. vii. 2. άπαρθένευτον: L. and S. 'unfitting a maiden.' Rather 'virgin,' as in Soph. Frag. 253, = ἀκέραιος, καθαρά (Hesyeli) and like ακήρατος Ibyk. i. 4. Emphasis is laid on the novelty of the song. 6 κατάρχομεν: see on Alkin. xxvii. Line 5 may be an epode, but is probably incomplete. It is noteworthy that the caesara is invariably the semiseptimaria. Iambic processional songs sung by a chorus are not over-common. (f. Aristoph Acharn. 264, Ranae 384. Usually we have ana paests or trochees. Iambics are frequently used to accompany the movement of a single actor.

VIII. Schol. on Aristoph. Pax 968 (ἀλλ' εὐχώμεθα: τίς τηδε; ποῦ ποτ' είσὶ πολλοὶ κάγαθοι;) reports that τις τηδε was called out during the libation, whereupon those present reverently exclaimed πολλοὶ κάγαθοί. By this means the profamm rulipus, those who were unprepared to participate in the rite, were excluded from it (ἐκας ἐκὰς δστις ἀλιτρος). When the libation was concluded the participants exclaimed ἐκκέ χυται (schol. Aristoph. Ranae 479).—Metre: I iambie dimeter, 2. loguocdic. Or we may take the verses as ionics:

IX. Herakleid. Allegor Homer. 6 says that this song was in everybody's mouth. Cf. Proklos Theol. Platon. 6. 12 ο "Ηλιος 'Απολλων έμνούμενος χαίρει διαφερόντως, και 'Απόλλων "Ηλιος ἀνακαλοιμένος and the song in Festus p. 318 tu es Apollo, tu Sol in coelo deus. Usener R. M. 23. 373 maintains that the verse is either from Euripides (but note the violation of Porson's law) or New Comedy. Cf. Timoth. vni.—Metre: jambic trimeter.

X. Julian Caesares 318. Proclamation of the herald at the opening of the games. Cf. Soph. El. 683 6τ' ήσθετ' ἀνδρός δρθιών κηρυγμάτων 1, ἀγών: personitied -2. ταμίας so 'steward' in American atuletic contests καιρός δὲ καλεί: cf Soph. Phil. 466 and ὡς ἀκμή καλεί Ευτ. Hek 1042. 3. Cf. inc. trag. 298 ἀγών γὰρ οὐ μέλλοντος ἀθλητοῦ μένει | ἀλκήν. - Metre: and paestic dimeters (Hertlein wrote as monometers).

XI. Luc.an Vita Demonactis 65. Proclamation at the closury of the contest. Bergk inserted a fragment (15) from Moiris 193. 4 spoken by the herald to the contestants when they 'toed the line.' We read επί βαλβίδος θέτε ποδα παρά πόδα (cf. Tyrt. 11–31 και πόδα παρ ποδι θεις), but the words are perhaps not meant to be metrical. Paus. 5. 7. 10 (cf. 6. 14. 10 and Philost. de arte gymn. 55) informs us that, in order to stimulate the contestants, the notes of the Pythian (auletic) nome were sounded when the contestants engaged in the

part of the peutathlou devoted to the leaping match. But the use of verses to start a race is hardly crearble even in Greece.

XII. Lucian Saltat. 10. Sung by the Lakonians while dancing; of Muller Dor. 2 332. πόρρω: = βέλτιον. γάρ may not belong to the words of the song or it may be the 'prefatory' γάρ. κωμάξατε: Dor aor Hesych. glosses the verb with δρχεῖσθαι. Metre: probably namble (trochaic). Mure compared the rhythm of the modern Neapolitan tarantella.

XIII. Plut. Vita Lycurgi 21, who says that in the Spartan festivals there were three choruses (*p.xopia) consisting respectively of old men, men in the prime of life, and youths (Takadoa) Each chorus sang the verse appropriate to its age. The verses have sometimes been wrongly referred to Tyrtaios on the authority of Pollux 4. 107 τριχορίαν δε Τέρταιος Εστησε, τρείς Λακώνων χορούς, καθ' ήλικίαν έκάστην, παίδας άνδρας γεροντας Plut, Consol, 15 quotes a Lakonian epigram, νών άμες (not άμμες as MSS.) πρόσθ' άλλοι έθάλεον, αιτικα δ' άλλοι, [ων αμές γενεαν οίλετ' εποψομεθα. Cf Δ 405 ήμεις τοι πατέρων μεγ' άμεινονες ε χομεθ' είναι. 2. ήμές - εσμέν, ειμές 18 not early Lakonian. λής (λάεις; Dor. λάω - εθέλω, αὐγάσδεο - αὐγάζεο, which is perhaps the preferable reading. The σδ recalls the Aiche writing 3 κάρρονες: from *καρσσων (*καρτιων, Gortyman καρτων (*καρττων With the change in the responsive choruses we may compare the musical transition (μεταβολή) in the 'three-fold' nome of Sakadas. It began in the Dorian, continued in the Phrygian, and concluded in the Lydian mode. - Metre: iambic trimeter.

XIV. Athen. 14. 629 E. Flower song (Δνθεμα) with minetic dance. The first verse was song by the leader, the second by the chorus of girls. Cf. Theokr. 2. 1 we μαι ταὶ δάφναι; Metre immbie tetrameter entalectic. I have scanned the fragment without anaerums to show better that, while the tribrachs in the even feet express the lively character of the dance, the slower movement of the quest is brought out by the irrational, as contrasted with the regular, iambies of v. 2.

XV. Pollux 9. 123, East. 1243. 29. The players put a raive over the eyes of one of their comrades, who was placed in the centre and called out χαλεήν etc., while the others cried θηρασείς etc striking him with papyrus whips or their hands until one was caught. Ancient Greek (and modern Cretan) boys used to tie a lighted taper of wax to a bronze-coloured flying beetle, which they then chased in the dark. This seems to have given the name to this form of the game of blindman's buff, in which the pursued are the 'bronze flies,' So Smith's Diet. of Antiq. 8, v. Myinda. Others think

the name is not derived from the colour of the insect, but from the pertinacity with which the pursued worry the pursuer; ή δε μεία θρασεία. In modern Greece there is the game τυφλομεία, in France mouche, in Italy mosca cieca, in Germany blinds Fliege.—Metre: paroemiacs (all spondees).

XVI. Pollux 9, 125, Eust. 1914, 56. The Tortoise Game (χέλει χελώνη) was played by girls in the following manner. One of the company, called 'tortoise,' sat in the centre, while her playmates ran around plying her with questions. Question and answer were in lambics, and the puzzling questions demanded quick-witted replies. Somewhat similar was the game of yurpavon, in which a boy in the centre was 'pot,' or ran about with a pot on his head and answered eye Midas when the others called out τις την χ πραν (φέρει); De Fouquieres (Les Jeux des Anciens p. 39) cites the testimony of a modern traveller who saw girls in Scio holling each other by the hand and encircling one of their companions as a prisoner, who was not released until she had capped the distich of the chorus. Grasberger thinks some old legend would explain the dialogue in the ancient game; but De Fouquieres goes too far when he proposes to explain the game as the survival of a song of lament, and suggests that it echoes the responsive lamentations in the Persians. -1. Year or Year (Pollux; which is the old, which the itacistic spolling is uncertain) is a mere alliteration of the first three letters of χελώνη (' tortitortoise'). Some write the words separately, others conjointly as wordrounpor, the old reading in Aristoph Vespae 466, Lynut. 350 (Lobeck Paralip. 350) Starkie op. yorg yerrale Soph. O. T. 1469. A better parallel is the magical phomse ἀρθρίτ' ἀρθριτική Heim Incant. mag. no. 43; cf. corce corredo Marcel. de med. 21. 3. notes: from waters, the first e of which became after the expulsion of the of the diphthong. Cf. Boiot. woicheres S. G. D. I. 386, 4, Herakleia notwo ib. 4029, 175, -2, µaptoµ(a.) is the only case, apart from parter Baech, 67 (B 43), of a denominative verb in vw that has a v in the present stem which is not due to metrical compulsion (as έρητιοντο Ο 3, έπιθθουσι Σ 175) Theokr. 1. 29 has μαρύσται, where, as here, the v is due to the influence of the future and agrist stem. Μιλησίαν, cf. οίκοι γαρ έστιν έρια μοι Μιλήσια Aristoph, Lysist 729, στρώμασιν Μιλησίως Ranae 542, Milena vellera Verg. Georg. 4. 334: cf. Theokr. 15. 125 ff. The best sheep came from Miletos, Athen. 12. 540 p. -4 There is no need to question whether the 'white horses' are breakers or real horses. If horses at all, then they are white like those of princes; see on Ibyk. ix. 1. alaro may indicate a sudden movement in the game. - Metre: tambic trimeter.

XVII. Aristoph. Frag. 346, Pollux 9. 123: when the sun passes under a cloud children clap their hands and cry out εξεχε etc. The song was called φιληλιάς (Athen. 14. 619 B), a name formed from the exclamation φίλ' "Ηλιε as Εδιος Εύσια from εὐσὶ, 'Ιηιος from τη, Λινος from αΙλινος. Cf. the prayer of the Athenians in Marcus Anton. 5 7: δαον, ὖαον, ῷ φιλε Ζεῦ, | κατά τῆς ἀρούρας τῆς 'Αθηναίων καὶ τῶν πεδιων. ἔξεχε: πριν ῆλιον ἐξέχειν Deniosth. 1071 3; cf προς ήλιον ἀνίσχοντα Hdt. 3. 98. Theogn. 26 οὐδὲ γὰρ ὁ Ζεὺς | οὐθ' δων πάντεσσ' ἀνδάνει οὐτ' ἀνέχων. The Greek song recalls our "Rain, rain, go away"—Metre: trochaic dimeter catalectic.

XVIII. Plut. Quaest. Gr. 35, Thes. 16. Sung by the Bottman girls in festal dances. Bottman in Makedonia was settled by Athenians.—Metre: iam. dim. catal.

XIX. Athen. 14 619 c says that this line occurred in a pastoral poem by a lyric poetess Eriphanis, who fell in love with the hunter Menalkas. In her passion she roamed through the coppice on the mountain sides until she compelled not only men, who before had been without natural affection, but even the most savage beasts to join her lament. In desert places she cried aloud this song. Eriphanis, the maid of the dawn, is called a poetess solely because she was introduced as giving atterance to the line.—Metre perhaps a first pherecratic; or we may have a specimen of folk lyric that does not take strict account of the quantity of unstressed syllables.

XX. Festus 314, who says that it is a nursery song to avert witches (cf the στρίγλαις in Modern Greek: Schmidt Newp. Volksleben 136). It would seem rather a ditty to ward off the screech-owl (though Pliny H. N. 11 232 is unable to class the bird). Old women consorted with striges or became such themselves. Cf. Tibull. 1. 5. 52 e tectis struc riolenta canat, Propert. 3. 6, 29, 4. 5, 17, Ovid Fasts 6, 133 grande caput, stantes oculi, rostra apta rapinis, | camties manns, unquibus hamus inest. I nocte volant puerosque petunt nutricis egentes | et vistant cums corpora rapta suis. | carpere dicuntur lactentia viscera rostris et plenum poto sanguine guttur hubent | est illis strigibus nomen : sed nominis huma | causa, quod horrendum stridere nocte solent. The cry of the owl was a letale carmen. Birds and insects, e.g. the cricket, that made a noise at night were objects of ancient supersti tion because they belonged with the ghosts who stridunt (Pliny H. N. 29, 138). The horned-owl was a bird of death. The Romans nailed an owl on the house-door to ward off disaster. The heart of a night-owl was laid over an ant hole. in a garden. Many birds and insects were regarded as boding misfortune (vulture, raven, hawk, crane, crow, cock, spider, caterpillar). On songs sumilar to this see Heim Incant. mig. 500. It may be doubted whether these verses are older than the Alexandrian or early Roman period. 1. άποπομπεῖν of averting evil (αποπομπῆν ποιείσθαι Isokr. 106 B) — 2. άνωνυμίαν: infandam, ώκυπόρους ἐπὶ νῆας: Homer in the nursery.—Metre uncertain, perhaps ionics. Heigh found brief 'Doric' verses: σ. ά | ν. ⟨γάς,⟩ | σ. ά. λ. | δρινν ἀνώνυμον ⟨εχθρῶν⟩ | ώ ἐ. ν.

XXI. Athen. 15, 697 B. A Lokrian Tagelied. The song is of literary interest because it is the only representative in Greek of a class of poetry that became immensely popular in the Middle Ages. Perhaps the Tagelied was first cultivated by the Lokrians, who were notorious for their erotic poetry. and for the meretricious character of their musical mode. In more modern times it was native to Provence, whose the morning song of the watcher on the tower was a conventional feature which was retained by Wolfram von Eschenbach, the master of this form of lyric; though usually in Germany we find valedictory duets. In English we have the parting of Romeo and Juliet 3.5) "Wilt thou be gone? It is not yet near day." (Cf. Bartsch Ueber die romanischen und dentschen Tageluder 1865, Frankel Shakespeare and day Tagelied 1893) Until we know the source of Athenaios, it is inadvisable to attempt to restore the Lokrian forms. The poem may have been composed in a conventional mixed dialect that is different from the language of the bronzes of Orantheia. The song is scarcely older than the fourth century and probably later. The inscriptions give us no information about certain forms: dane and reivor may not be Lokrian. ppir and dange are found in S. G. D.-I. 1, 1478. Points of resemblance between this Lokrian song and the Hellemstic erotic fragment edited by Grenfell and Hunt have led Crusius to refer both to the hilarody, a species of lyric described in Atlien, 14. 621 B. The occasion for singing the Lokrian song was probably the symposium 1. Cf. & \tal \lambda \text{less}; Plato Protain 309 D.-2. Kevov a characteristic touch; the lady uses the pronoun for her husband. - 3. Serdanpav: cf. Alk. xxxiii. Fac δειλαν. -- 4. Cf. Wolfram (88) Die Kammer schon erhellte | Des Morgensternes Light in Simrock's version; Rom. and Jul. 3. 5. 35, "O, now be gone; more light and light it grows." -5. Cf. Praxilla III. & διά των θιριδων -Metre: Ionies (*) (Hermann cretics) Cf. Hanssen A. J. P. 9, 458, who reads well so 2, κ' ήδη and όρης 4, and compares Aristoph. Thesmoph. 106 ff. for the metre.

XXII. Athen, 8, 360 B (vv. 1 5), Eust. Od. 1914. 45. Rhodian Swallow Song or xelidoviouds. The usual name given to this species of mendicant folk-song is yelidovious, which is attested only in Modern Greek, but is to be inferred, from the analogy of κορωνισμα, as existing also in the classical language. The boys who went from house to house soliciting gifts on the appearance of the swailow were called x \landscape \landscape \text{\landscape} \landscape \landscape \text{\landscape} \landscape \text{\landscape} \landscape \text{\landscape} \text{\landscape} \landscape \text{\landscape} \text{\l l'erhaps they carried about with them the figure of the bird, To the superstitious even the swallow might be a bird of ill omen Aelian N. A. 10. 34 tells of the swallow foreboding evil to a military expedition, and one of the 'symbols' of Pythagoras was ομωροφίους χελιδόνας μή έχευ, though this may refer to chattering foreigners. There were, however, occasions when the swallow was of avail as a preventive against disease in man and beast (Pliny H. N. 29, 128, 30, 33, and 148); and to most people in ancient, as in modern times (cf. Class. Rev. 5 1, 230 ff), the swallow was a bird of good omen, the harbinger of spring, like the nightingale (Sa. xv): cf. Stes. ix., Sim. xxxiv., Aristoph Thesmoph. 1 & Zei, χελιδών and wore parhoeras, Frag. 499, Chromides Frag. 8, and other passages (Thompson Greek Birds 188). The Greek proverb was ma yap yedidwe tap où noici (Arist. Eth. 1098 a 18). Liko the eigeneury, the yeliboring was a song of the spring tide, as the κορώνισμα was a song of the autumn.

In his work on the Rhodian festivals Theograis (cited by Athen 11) says that this song was sung in isomironion—bring a song of the spring is inal propriate in September Borgk (Kt. 8:Ar. 2. 1'1) the glot that, at some later period, it was transferred from spring to a stume, when the possibility of abilitiating signs and that the mention of isomironion is due to a confission with the Tharge is. It is it is more likely that the Riodian month liadromios, for which Theograes Athen a latitudes the Ather form did not correspond in order of time to the Ather Riodian in order and when the swall will appear. The order of the khairan months is uncertain, but Paton (Inner) of Cos p. 330 makes Badromios or respond to Ather Garrel on, though he sungests that a change in the three costs is show would make it correspond with February is in this that would sout the time of the first appearance of the tird (see Mor insen Johnstein p. 2 of). On the other hand Latischew University and such and desirable Karimaer by Petersb 1884 (cf. Inscheff In finite to accommend desirable Karimaer by Petersb 1884 (cf. Inscheff In finite to accommend the finite in the Leipt Mad 7 983, 4 ") equates hadronion enterpass that it, the Leipt Mad 7 983, 4 ") equates hadronion with

Modern Analogies In Passow's Popul, Carm, 6 racque rec. there are four χελιδινισματα (306-30%) No. 307 is from Thessaly, χελιδινα έρχεται | άπ την άσπρη θαλασσαν | θάλασσαν έπέρασε | καὶ σπειρ' οικονώμησε, | κάθησε και λαλησε, | πέτραν καταλισαι. | μάρτη μ', μάρτη μου καλέ καὶ φλεραρη φορερέ, κάν χιονίσης, κάν ποντίσης, παλιν άνοιξιν μιριζείς, etc. (A different form of this song appears in Fauriel Chants populaires 2, 256). No. 307 a is also from Thessaly. ήρθεν, ήρθε χελιδονα, | ήρθε κί

έλλη μελιηθονα, | καθησε και λάλησε | και γλυκά κελάδησε | μαρτη, μόρτη μου καλέ | και φλεβάρη φοβερέ, | κάν φλεγίσης, κάν τσικνισης, καλοκαιρι θά μερισης κάν χιονισης, κάν κακισης, Γπαλιν άνοιξιν θ' άνθήσης θάλασσαν έπέρασα, etc. Bent Cyclades 434 reports a swallow song from Kythnos. Cf. Wachsmuth Das alte Griechenland im neuen 36, Kind Neugr Anthol, 73. In Makedonia a song is sung on the 1st of March while a wooden swallow is kept turning around on a cylinder. This emblematic swallow may have existed in ancient times. Late writers (Dio Chrys. 53, p. 276, Aristeid. 47, p. 430, Theodoret 4 728; cf. Hussey, Am. Phil. Assoc Proceed. 22, xlni, Mulvany, C. R. 11 221), alluding to Plato's dismissal of the poet from his republic (398 A), say that he is to be crowned and anointed with oil, as women do with swallows—evidently a form of propitiating the wooden bird.—Further examples of mendicant songs; In the Grisons boys go about singing songs on the chalanda Mars and collect gifts; and in Rome presents were made on the first of March. In Holstein the boys used to carry a dead fox in a basket—the sign of the death of winter. In the Rhine country a cock was laid in a basket and carried about (Grimm Reinhart Fuchs cexix, cexevi). Farneli quoted a song still sung by children in the Isle of Man as they go about in winter: "The night is cold. our shoon are thin, | Gie's a cake, and let us rin." In England poor children levy contributions on St. Stephen's day and on May-day; as in Germany on St. Martin's evening. Cf. Grimin Deut. Myth 2, 637.

The desire of the Greeks to find an author or 'inventor' for everything gave birth to the story that the means of collecting money adopted by the xcliborioral was first instituted by Kleobulos, the tyrant of Lindos in Rhodes and one of the Sages, at a time of public distress. The institution was called aγερμόι collection of, the Ital, misericordia). This song is illustrated by a vase (Baumeister fig. 2128): a swallow appears over the heads of a man, a youth, and a boy. The youth exclaims ίδου χελιδών, the man νη τον Ηρακλέα, the boy airηt, and (perhaps) the man fap ήδη. Cf. Aristoph. Eq. 419 σκέψασθε, παίδες ούχ οράθ'; ώρα νέα, χελιδών, a line which may echo a swallow song (as Sa. 88 71 με Πανδίονις & pavra χελιδών). Dialect: the native form of the Dorie dialect had already been partly obsterated by the Kouff when Theogram inserted the poem into his work on the Rhodian festivals; and no doubt Theogras was not over-careful about retaining each bit of local colour. The Rhodian futures with -ev (e g. έπιμεληθησεύντι: cf. olaevues Theokr 15, 133) would not suit the metre in H. 13, 16. drivers in 12 may justify us in adopting

- per in 14, 16, though the inscriptions have - per as early as 300 250 B.C. (Cauer Delectus 178, 4). el in 13 occurs on an inscription of the fourth century (Cauer 177, 30), but for dr in 17 we should expect at least of ka. The genitive in -ov is supported by inscriptions. Digamma is lost in ofkov 7. The Doric accus. in kalas woas l. 2. For mr 16 we expect viv. -1. Cf. the Evenone 10-12, which verses are probably taken from another swallow song. ήλθε: for the repetition of. Aristoph Ares 679 ξυντρόφ' ἀηδοί. ήλθες, ήλθες. 2. ώρας: see on Alkm. xxvii., hoor woar Eur. Kykt. 506 - 3. Kahous but kahas in 2, ef. on No. i. In this verse and 5 (vulgo xam) was has been omitted to avoid the rhythm 💶 🕳 🗸 🚣 🕹 🚉 🕹 🚉 🕹 🚉 poetic exaggeration, not 'seasons,' Cf. έτος περιπλομένων éviauror a 16, apais étar nat éviairor Plato Laine 906 c. (Prellwitz in the Festschrift für Ludwig Friedlander shows that evants is the day on which the year (Fres) has come back to its starting point and the world is again eve abro.)-6 Eustath read or (instead of or), since he paraphrases of radaday (nrouper, and Ahrens defended the negative on the ground that long monosyllables may be treated as short in folk poetry. of does not denote contrast, but strengthens the imperative (Bacch, ix. 76). wpokúkku 'roll out, only here; used colloquially with reference to the abundance of dainties. There is, however, no reference to an εκκύκλημα (Ilgen) -7. mlova olkov i 35. Cf. Phomix 18 akk' dyaffol πορέξαθ' ών μυχός πλουτεί -13. Cf. Eiremone 13 ff , where there is also a shift in the metre. d. boons: not the nanatory el with the future, but the future of present intention; Goodwin M. T. 407. The connotation of the el be un clause is minatory The Laur. of Athen adds ελλειντικώς έχει, έστι δὲ καὶ παρ' ὑπόνοιαν—' we'll thank you and be off, if you are going to give us something.'-14. φέρωμες: 'carry off'; for ἀποφέρωμεν. The subj is used much like a future, as in A 262, μ 383 (Goodwin M T. 284) 17. Δν δέ: Wilam. conj. at na de -19. Cf l'hoinix 8 & rai, di prov dyndire. The aor, in Aristoph. Eccles 962 (The Gepar deoctor) looks to the conclusion of the act. - Metre: the forms of the prosodiac, or adonic with anacrusis $\simeq \simeq$, that are employed are $\Rightarrow \neg \neg \neg = (11.$ 17); - \rightarrow - \rightarrow \simeq \simeq (1. 3 7 10); - \rightarrow - \rightarrow \simeq \simeq \simeq 2. 4 6. 18). The dactyls may be in $\frac{1}{2}$ time. 12 is a pleading trochaic tetram. (with the caesars of coincdy, e.g. Aristoph. Nubes 620) forming the transition to the bol ler lambics of 13. 16, which may have been recited. Usener adopts a different arrangement which gets rid of the trochaics 19-20 lamb. trim. After the introductory verse, in accordance with the fashion of folk song, we have libration of complets. On the metro and text see Usener p. 81 ff.

cratics).

XXIII. The argument to Theokr. id. 3, in discussing the origin of bucolic poetry, says that the country folk sang songs in honour of Artemis, who had recently re established concord among the Syracusans; and that rustic minstrelay took its rise from this circumstance. In the singing contests the winner took the loaf of the loser, and all who lost rosmed from village to village collecting food. To their songs, which were free of jests and fun, they added for the sake of good luck befor etc. Diomedes Artis gramm. (3. 486 Keil) says anlequam Hiero rex Syracusus expurparet morbo Sirilia laborat. Varus et adsuluis caerimonus Dianam placantes finem males invenerant, camque Lyacam cognominaverunt quasi solutricem malorum. The shepherds joined in the thanksgiving and a pastoral contest was instituted which finally took place in the theatre. Probus says quoil genus religious hodie concernum est in quaestum. Indem sunt enim q ii Bucolistae nominantur.

Note the balance in the lines and see on Sa. xxxvi. 4. ἐκαλέσσατο 'called down' does not seem the appropriate word; hence Hermann κάχαρίσσατο, Cerrato dv. or κάνεκαλέσσατο. Bergk's ἐκλαξετο quem dea claustris suis retinebat is obscure τήνα: Artemis, the bucolic goddess because άγροτέρα, φιλαγρέτις.—Metre: logsoedic (glyconics and phere-

XXIV. Plut. Sept. Sap. Conv. 14 (157 E) Song of the Millstone. It has been shown by Wilamowitz Hermes 25, 225 that the ultimate source of Plutarch was here Klearchos, the scholar of Aristotle, and that the words put into the mouth of Thales: 'When I was in Eresos I heard a woman singing the song ala etc. while she turned her hand-mill,' are those of Klearchos. Neither the insperf. also nor the word Basileow suits the time of Plutarch's story. How long before Klearches the poem was composed, is uncertain; probably it was long after the time of Pittakos. The story about Pittakus and the mill cannot be traced beyond Klearchos (apud Inc. Laert. 1, 81), who recounted that the Lestian statesman was accustome I to take his exercise by grinding corn, an ancedete that reappears in Clement of Alex, Paid, 3, 10, p. 254 and Aehan V. H. 7. 4. Whether there is any historical founds tion for the story cannot be discovered. But it is not impossible that it was the result of the attacks made upon Pittakos' lowly birth by the aristocrats of Lesbos (Alk. xviii). It was not difficult to invent stories about the Thrakian whom Alkaios held up to redicule with his 'flat foot,' 'fat paunch, and 'braggart' This source of the poem is at least more probable than that which sees in it a contession tigt

XXV. Plut. Amator. 17 (761 a). Sung by the Chalkid.ans of Eubora in commemoration of the Pharsalian Kleomacnos who lost his life as their ally against the Eretrians after having given proof of his affection for a beautiful youth. The pederasty of Chalkis was notorious. It was imported by Ionia from Lydia in the first half of the sixth century — **2.** ἀγαθοίσιν: the εὐγενεῖς, bonί. ὁμιλεῖν. the infinitive is epexegetical to μη . . . ἀγαθοίσιν.—**3.** σύν with an abstract noun as in Bacch. i. 5, ii. 52, etc., not elsewhere in minor meire poetry. λυσιμελής: cf. Sa. xvi. θάλλα: Terp. vi.— Metre: dact.-epitrite as used by Stesichoros of Himera, the metropolis of which was Chalkis. Fick would adopt Ionic η throughout.

XXVI. Plut. Vita Lys. 18, who says that Lysander was the first among the Greeks to whom the cities erected altars as to a god and offered sacrifices, and that he was the first man in whose honour a paian was composed. In Samos, where this song was sung (Athen. 15, 696 κ; άδεσθαι imperf. inf.), the apotheosis of the victor at Aigospotamoi and the conqueror of Athens found expression in the substitution of the Avodropeia for the Hoala. At the end of the Peloponnesian war the muse train ked in songs with 'silvered faces.' The poet Antilochos took money from Lysander, Choiriles sel I himself to the conqueror, and Antimaches, the admiration of Plato's youth, vied with Nikeratos in a poetical contest the subject of which was the glory of Lysander. Crasius suggests that Aristonoos, a kitharoede of the time of Lysander, may be the same Aristonoos as the author of the Delphic paian (though this was probably inscribed between 235 and 210) and the composer of this passes With regard to the Delphie paran, at least, this conjecture w ill supported by the fact that the inscription speaks of him only as a poet, not as a kitharoede. For like profanation of the religious lyric see the Introduction under Paian. The dialect of the fragment is the mixed poetical language of the time. -2. εύρυχόρου: of Lakedaimon in Homer, o 1. The refrain may have been lifts Haide, which gives the desired catalectic close (> + - - - - - - - - - - - - -). See on Timotheos viii. This song is an imitation of the older songs in prosodiacs all of which have been lost.

EXVII. Athen 6 253 c ff. Ithyphallic Song to Demetrics Pohorketes. 'The Athenians received Dem on his return from Leukadis and Kerkyra, not only with frankincense, and crowns, and libations of wine, but they went so far as to go out to meet him with processional choruses and ithyphallor, and dancing and singing, and stood in front of him in dense crowds, dancing and singing, and saying that he was the only true god, etc. And they addressed supplications and prayed to him.' This comes from the history of Demochares, the cousin of Demosthenes. On the extravagant honours paid to Demetrics see Plutarch's Life, and Grote,

clap 96

The date of the poem is uncertain. According to Droysen (Hellenismus 2, 190), Dem. returned to Athens in April 302 n c, and in the same month was initiated into the Lesser and the Greater Mysteries, though the first were regularly celebrated in February, the latter in September. This violation of the sacred law, which enjoined that a year must elapse between the two initiations, was effected by a decree that revolutionized the calendar: Munichion was first called Anthesterion, then Boedromion. The muster against hassander was begun, according to Droysen, in the summer of 302 B.C. Grote placed the return from Leukas in September 302 s.c. at the time of the celebration of the Greater Mysteries, and referred the double initiation to April 301 B.C., when the start was made against Kassander. So Kruger in Clinton s Fasti p. 188. Bergk would bring the date of the poem down to 290 B.C. because of the mention of the Aitolians, whose possession of the passes leading to Delphi had prevented the celebration of the Pythian games. He placed the return of Dem. in September, and the Pythian festival (at Athens) in October, 290 B.c. The expedition against the Aitolians took place, according to Bergk, in the spring of 289. Of the poem Athen. says · ταθτ' ήδον οι Μαραθωνομάχαι οὐ δημοσια μυνον, άλλα και κατ' οίκιαν, οί τον προσκυνήσαντα τον Περσών βασιλέα αποκτείναντες, οί τὰς άναρίθμους μυριαδας τών βαρβάρων φονεύσαντες. Like the paian, the ithyphallic hymn is now made to do honour

to men. Neither this poem nor No. xxvi. is 'genuine' folksong. No. xxvii. is by Hermokles of Kyzikos.-1. Perhaps two verses have dropped out. Bergk suggested drayers warres, and yet', elpoyuplar rois beois rolliere (cf. No. vi.). This is better than to read ws, or to suppose that some such word as you has been displaced. Demetrics and his father Antigonos were called Tutelar Divinities and Deliverers. Dem. was derfied at Sikyon as well as at Athens. Apotheoais did not become common until after Alexander ('whereas Alexander desires to be a god, let him be a god' ran the Spartan decree); his successors, the kings of Egypt and Syria, were called sed. The Persians prostrated themselves before their monarchs, who were treated as datuores. Isokrates voices the popular phraseology in his Letter to Philip (3. 5) oider yap foras hounds έτι πλήν θεὸν γενέσθαι, though he was far from deifying that monarch, -2. Demetrice' arrival is a veritable epiphany. -6. ποιήση (~ --); cf. ll. 21, 34, skol. vn. 4.-7. Athen. says that Dem. was affable because of his natural courtesy to all men. His ίλαρότης ran into frivolity no doubt and assisted his victous propensities. In l. 14 he is called the child of Aphrodite because of his beauty. Plutarch says that 'his countenance was of such singular beauty and expression, that no painter or sculptor ever produced a good likeness of him. It combined grace and strength, dignity with boyish bloom, and in the midst of youthful heat and passion, what was hardest of all to represent was a certain heroic look and air of kingly majesty.' Cf. l. 9 .- o &Ooi: in honour of these satellites of Dem. altars were erected and poems sung by the Atheniana (τῶν πολάκων κόλακες). Even Dem. was astomshed by the grossness of the flattery shown him and declared that in his time there was not a single Athenian who was great and vigorous in mind. Cf. Hor. Sat. 1. 7. 24 solem Asiae Brutum appellat, stellasque salubres appellat comites.-18. παί Ποστιδώνος: Dem had captured the chief naval city of Greece with his fleet of 250 ships, and made expeditions against Kypros, Egypt, and Rhodes. 15. Cf. 1 Kings 18, 27 "And it came to pass at noon, that Elijah mocked them, and said, Cry aloud : for he is a god ; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked."-18. Cf. praesens deus Ter. Phorm. 2. 2. 31, praesens divus habebuur Augustus Hor. 3. 5. 2, Caesar, ades voto, maxime dive, meo Ovid Trist. 3. 1. 78; Cio. Tusc. 12. 28.—19. The pun (λιθινών, ἀληθινόν) is not to be adduced as evidence of the itacistic pronunciation of n .--24. Tepucparourav: see on Ibyk. ix. -25. The Athenians had cause to know the prowess of the 'rock-dwelling'

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Aitolians. In 426 B.C. they had suffered a crushing defeat during the expedition of Demosthenes. The Aitolian League ($\tau \delta$ κοινόν $\tau \hat{\omega}$ ν $A l \tau \omega \lambda \hat{\omega}$ ν) is first heard of in 312 B.C. Generally it was opposed to Demetrios, but at this time, according to Droysen, was on friendly terms with him. Doubtless bands of Aitolian marauders had menaced Attica itself, and the Athenians were sunk so low as publicly to proclaim themselves incapable of self-defence. Droysen thought that the 'Aitolian sphinx' was Polysperchon. Brandstäter found in Pantauchos, the general of Demetrios, the Oidipus of l. 32. All this is quite uncertain.—84. σπίλον i.e. πέτραν, a word used by Aristotle. Ion (Trag. Frag. 19) has σπίλον Παρνασσίαν. σπίνον Schweighäuser, supposing that there was a legend of the Sphinx having been transformed into a finch.—Metre: iambic trimeter with ithyphallics as epode (cf. vi.). The frequent tribrachs are to be noted, the dactyl (anapaest) in l. 17, and the inelegant close of the same verse.

EXVIII. Athen. 10. 455 d, Eust. Od. 1558. 3. Apollo was born in Delos (ἐν φανερậ = ἐν Δήλφ; see on Pind. vi. 4); his mother Leto was the daughter of Κοΐος (Κοιογενής Pind. vi. 6) and in Makedonian κοΐος = ἀριθμός.—Metre: elegiac distich.

XXIX. Athen. 10. 453 B. Time.—Metre: iambic trimeter.

XXX. Plut. Quo modo adul. 9. A parasite.—Metre as xxix.

APPENDIX.

I. SKOLIA ATTRIBUTED TO THE SAGES.

SOLON.

Πεφιλαγμένος ἄνδρα ἔκαστον ὅρα, μὴ κρυπτὸν ἔγχος ἔχων κραδίη φαιδρῷ σε προσενέπη προσώπω, γλώσσα δέ οὶ διχόμυθος ἐκ μελαίνης φρενὸς γεγωνῆ.

PITTAKOS.

Εχουτα χρή τόξον τε καὶ ἰοδοκον φαρέτραν στείχειν ποτὶ φώτα κακόν: πιστόν γάρ οὐδὲν γλώσσα διὰ στόματος λαλεῖ διχόθυμον έχουσα καρδία νόημα.

BIAS.

'Αστοϊσιν άρεσκε πάσιν, έν πόλει αι κε μένης πλείσταν γὰρ ἔχει χάριν αὐθάδης δὲ τρόπος πολλάκι δὴ βλαβερὰν ἐξέλαμψεν ἄταν.

CHILON.

Εν λιθιναις ἀκόναις ὁ χρυσός έξετάζεται διδούς βάσανον φανεράν· ἐν δὲ χρυσῷ ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῦς ἔδωκ' ἔλεγχον.

THALES.

Οστι τὰ πολλά έπη φρονίμην άπεφήνατο δόξαν: ἔν τι μάτευε σοφόν, ἔν τι κεδνόν αίροῦ: παύσεις γὰρ ἀνδρῶν κωτίλων γλώσσας άπεραντολόγους.

KLEOBULOS.

'Αμουσία τὸ πλέον μέρος ἐν βροτοῖσιν λόγων τε πλήθος' ἀλλ' ὁ καιρὸς ἀρκέσει φρονεῖν τι κεδνόν' μὴ μάταιος ὰ χάρις γενέσθω.

II. A SELECTION FROM THE ANAKREONTEIA.

I. (6). EIE EATTON.

Λέγουσιν αι γυναίκες
"' Ανάκρεον, γέρων εί
λαβών έσοπτρον άθρει
κόμας μέν οὐκέτ' οῦσας,

ψιλον δέ σευ μέτωπον."
έγὼ δὲ τὰς κόμας μέν,

είτ' είσιν, είτ' ἀπηλθον,
οὐκ οίδα τοῦτο δ' οίδα,
ὡς τῷ γέροντι μᾶλλον
πρέπει τὸ τερπνὰ παίζειν, 10
δσφ πέλας τὰ Μοίρης.

ΙΙ. (7). ΕΙΣ ΤΟ ΑΦΘΟΝΩΣ ΖΗΝ.

Ο υ μοι μέλει τὰ Γύγεω, τοῦ Σαρδίων ἄνακτος τοῦ Σαρδίων ἄνακτος οὐδ' εἶλέ πώ με ζηλος, οὐδὲ φθονῶ τυράννοις. Εμοὶ μέλει μύροισιν καταβρέχειν ὑπήνην ἐμοὶ μέλει ῥόδοισιν καταστέφειν κάρηνα.

τό σήμερον μέλει μοι,
τό δ' αδριον τίς οίδεν; 10
ώς οδν έτ' εδδι' έστιν,
καὶ πίνε καὶ κύβευε
καὶ σπένδε τῷ Λυαίῳ,
μὴ νοῦσος, ἥν τις ἔλθη,
λέγη: "σὲ μὴ δεῖ πίνειν." 15

III. (8). EIZ EATTON MEMEOTEMENON.

"Αφες με, τούς θεούς σοι, πιείν πιείν άμυστι' θέλω θέλω μαν ηναι. έμαινετ' 'Αλκμαίων τε χώ λευκόπους 'Ορέστης, τὰς μητέρας κτανόντες' έγὼ δὲ μηδένα κτάς, πιὼν δ' ἐρυθρὸν οίνον θέλω θέλω μαν ηναι. ἐμαίνεθ' 'Η ρακλής πρὰν

10

δεινήν κλονῶν φαρέτρην καὶ τόξον Ἰφίτειον.
ἐμαίνετο πρὶν Αΐας
μετ' ἀσπίδος κραδαίνων
τὴν Ἐκτορος μάχαιραν. 15
ἐγὼ δ' ἔχων κύπελλον
καὶ στέμμα τοῦτο χαίταις,
οὐ τόξον, οὐ μάχαιραν,
θέλω θέλω μανῆναι.

ΙΥ. (9). ΕΙΣ ΧΕΛΙΔΟΝΑ.

Τί σοι θέλεις ποιήσω,
τί σοι, λάλη χελιδών;
τὰ ταρσά σευ τὰ κοῦφα
θέλεις λαθων ψαλίξω;
5 ή μάλλον ἔνδοθεν σευ

την γλώσσαν, ώς ὁ Τηρεύς ἐκείνος, ἐκθερίξω; τί μεν καλών ὁνείρων ὑπορθριαισι φωναίς ἀφήρπασας Βάθυλλον; 10

V. (10). ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

Έρωτα κήρινόν τις νεηνίης έπωλει:

το δέ οί παραστάς,
"πόσοι θέλεις," ἔφην, "σοί
το τυχθέν έκπρίωμαι;"
δ δ' είπε δωριάζων,
"λάβ' αυτόν όππόσου λης:
δπως δ' θν έκμάθης πάν,

ούκ είμι καροτέχνης:
ἀλλ' ού θελω συνοικείν 10
"Ερωτι παντορέκτα."
" δὸς οῦν, δὸς αὐτὸν ἡμῖν
δραχμῆς, καλὸν σύνευνον.
"Ερως, σὶ δ' εὐθεως με
πύρωσον: εἰ δὲ μή, σὰ 15
κατὰ φλογὸς τακήση."

VI. (11). EIE ATTIN.

Οι μέν καλήν Κυβήβην
τον ήμιθηλυν "Αττιν
έν οδρεσιν βοώιτα
λέγουσιν έκμανήναι.
5 οι δέ Κλαροι παρ' δχθαις
δαφνηφοροιο Φοιβου

λάλον πιόντες θδωρ
μεμηνότες βοώσιν.
έγω δε τοῦ Αυαίου
καί τοῦ μύρου κορεσθείς τοῦ καὶ τῆς ἐμῆς ἐταιρης
θέλω θέλω μανῆναι.

VII. (12). ΕΙΣ ΕΡΩΤΑ.

Θέλω θελω φιλησαι.

έπειθ' "Ερως φιλείν με,

έγω δ' έχων νόημα

δβουλον οἰκ ἐπείσθην.

δ δ' εὐθὺ τύξον άρας

καὶ χρυσέην φαρετρην

μάχη με προύκαλεῖτο.

κάγω λαβών ἐπ' ωμων

θώρηχ', δπως 'Αχιλλεις,

το καὶ δοῦρα καὶ βοείην

έμαρναμην Έρωτε.

ξβαλλ', έγω δ' έφευγον

ώι δ' ούκ έτ' είχ' όιστούς,

ήσχαλλεν είδ' έαυτὰν

ἀφὴκεν είς βέλεμνον,

μέσος δὲ καρδιης μευ

έδυνε, καί μ' έλυσεν'

μάτην δ' έχω βοείην

τί γὰρ βαλω μιν έξω,

μάχης έσω μ' έχούσης; 20

VIII. (13). ΕΙΣ ΕΡ**ΩΤΑΣ.**

Εἰ φύλλα πάντα δένδρων ἐπίστασαι κατειπεῖν, εἰ κύματ' οἰδας εὐρεῖν τὰ τῆς δλης θαλάσσης, 5 σὲ τῶν ἐμῶν ἐρώτων μόνον ποῶ λογιστήν. πρῶτον μὲν ἐξ 'Αθηνῶν ἔρωτας εἴκοσιν θές, καὶ πεντεκαίδεκ' ἄλλους.

10 ἔπειτα δ' ἐκ Κορίνθου θὲς ὁρμαθοὺς ἐρώτων 'Αχαΐης γάρ ἐστιν, ὅπου καλαὶ γυναῖκες. τίθει δὲ Λεσβίους μοι

καὶ μέχρι τῶν Ἰώνων 15
καὶ Καρίης Ῥόδου τε
δισχιλίους ἔρωτας.
τὶ φής; ἐκηριώθης;
οὔπω Σύρους ἔλεξα,
οὔπω πόθους Κανώβου, 20
οὐ τῆς ἄπαντ' ἐχούσης
Κρήτης, ὅπου πόλεσσιν
"Ερως ἐποργιάζει.
τὶ σοι θέλεις ἀριθμῶ
καὶ τοὺς Γαδείρων ἐκτός, 25
τῶν Βακτρίων τε κἰνδῶν
ψυχῆς ἐμῆς ἔρωτας;

ΙΧ. (14). ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.

'Ερασμίη πέλεια, πδθεν πδθεν πέτασσαι: πόθεν μύρων τοσούτων έπ' ήέρος θέουσα πνέεις τε καὶ ψεκάξεις: τίς ἐστί σοι μεληδών; " 'Ανακρέων μ' Επεμψεν πρός παίδα, πρός Βάθυλλον, τον άρτι των απάντων κρατούντα και τύραννον. IO πέπρακέ μ' ή Κυθήρη λαβοῦσα μικρόν υμνον. έγω δ' 'Ανακρέοντι διακονώ τοσαθτα. καὶ νῦν, ὁρᾶς, ἐκείνου 15 έπιστολάς κομίζω. καί φησιν εὐθέως με έλευθέρην ποιήσειν. έγω δέ, κην άφη με,

δούλη μενω παρ' αὐτώ: 20 τί γάρ με δεῖ πέτασθαι δρη τε καὶ κατ' άγρούς, και δένδρεσιν καθίζειν φαγούσαν άγριόν τι: τα νυν έδω μέν άρτον 25 άφαρπάσασα χειρών 'Ανακρέοντος αὐτοῦ· πιείν δέ μοι δίδωσιν τον οίνον, δν προπίνει. πιοῦσα δ' αδ χορεύω, 30 καὶ δεσπότην κρέκοντα πτεροίσι συσκιάζω. κοιμωμένη δ' έπ' αὐτῶ τω βαρβίτω καθεύδω. ξχεις ἄπαντ' · ἄπελθε ·35 λαλιστέραν μ' έθηκας. άνθρωπε, καὶ κορώνης."

X. (15). EIE KOPHN.

"Αγε ζωγράφων άριστε, γράφε, ζωγράφων άριστε, 'Ροδίης κοίρανε τέχνης, άπεοῦσαν, ώς αν είπω, 5 γράφε την εμήν εταίρην. γράφε μοι τριχας τὸ πρῶτον amadas re kal uedalvas. ο δέ κηρός αν δύνηται, γράφε καὶ μύρου πνεούσας. 10 γράφε δ' έξ δλης παρειής ύπο πορφυραίσε γαίταις έλεφάντινον μέτωπον, τὸ μεσόφρυον δὲ μή μοι διάκοπτε μήτε μίσγε" 15 έχέτω δ', δπως έκείνη, τὸ λεληθότως σύνοφρυ, Βλεφάρων Ιτυν κελαινήν.

τὸ δὲ βλέμμα νῦν άληθῶς άπὸ τοῦ πυρός ποίησον, άμα γλαυκόν, ώς 'Αθήνης, 20 άμα δ' ύγρόν, ώς Κυθηρης. γράφε ρίνα και παρειάς, ράδα τῷ γάλακτι μίξας. γράφε χείλος, οία Πειθούς, προκαλούμενον φίλημα, τρυφερού δ' έσω γενείου περί λυγδίνω τραχήλω Χάριτες πέτοιντο πάσαι. στόλισον τὰ λοιπάν αύτην ύποπορφύροισι πέπλοις. διαφαινέτω δε σαρκών όλίγον, τὸ σώμ' έλέγχον. άπέχει βλέπω γάρ αὐτήν. ταχα, κηρέ, και λαλήσεις.

ΧΙ. (16). ΕΙΣ ΝΕΩΤΕΡΟΝ ΒΑΘΥΛΑΟΝ.

Γράφε μοι Βάθιλλον οθτω τὸν ἐταῖρον, ὡς διδάσκω. λιπαράς κόμας ποίησον, τα μέν Ενδοθεν μελαίνας, ς τά δ' ές ἄκρον ήλιώσας. έλικας δ' έλευθέρους μοι πλοκάμων άτακτα συνθείς άφες, ώς θέλωσι, κείσθαι. άπαλον δέ και δροσώδες 10 στεφέτω μέτωπον όφρθς κυανωτέρη δρακόντων μέλαν δμμα γοργάν έστω, κεκερασμένον γαλήνη, τὸ μέν ἐξ Αρησς Ελκον, 15 το δέ της καλής Κυθηρης, ένα τις το μέν φοβήται,

τὸ δ' ἀπ' έλπιδος κρεμάται. χυοίην δ' όποια μήλου βαδέην ποίει παρειήν. έρύθημα δ', ώς δυ Λίδους, 20 δινασαι γάρ, έμποίησον, to be relans ourer' olda τίνι μοι τροπφ ποιήσεις" άπαλον γέμον τε Πειθούς. τὸ δὲ παν ὁ κηρὸς αύτὸς έχέτω λαλών σιωπή. μετά δὲ προσωπον ἔστω τον 'Αδωνιδος παρελθών έλεφάντινος τράχηλος. μεταμάζιον δέ ποίει 30 διδύμας τε χείρας Έρμου, Πολυδεύκεος δε μηρους,

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Διονυσίην δέ νηδύν.

ἀπαλῶν δ' ὅπερθε μηρῶν,

35 μηρῶν τὸ πῦρ ἐχόντων,

ἀφελῆ ποίησον αἰδῶ,

Παφίην θέλουσαν ήδη.

φθονερὴν ἔχεις δὲ τέχνην,

ὅτι μὴ τὰ νῶτα δεῖξαι

δύνασαι τὰ δ' ἢν ἀμείνω. 40
τί με δεῖ πόδας διδάσκειν;
λάβε μισθὸν ὅσσον εἴπης
τὸν ᾿Απόλλωνα δὲ τοῦτον
καθελὼν ποίει Βάθυλλον.
ἢν δ' ἐς Σάμον ποτ' ἔλθης, 45
γράφε Φοῖβον ἐκ Βαθύλλο

ΧΙΙ. (17, 18). ΕΡΩΤΙΚΟΝ ΩΙΔΑΡΙΟΝ.

Δότε μοι, δότ' & γυναίκες,
Βρομίου πιεῦν ἀμυστί '

ὑπὸ καύματος γὰρ ἤδη
προδοθεὶς ἀναστενάζω.
δότε δ' ἀνθέων ἐκείνου
στεφάνους, δόθ', ὡς πυκάζω '
τὰ μέτωπά που 'πικαίει '
τὸ δὲ καῦμα τῶν 'Ἐρώτων,
κραδίη, τίνι σκεπάζω;

παρά την σκιην Βαθύλλου 10 καθίσω καλόν τό δένδρον άπαλάς δ' έσεισε χαίτας μαλακωτάτω κλαδίσκω. παρά δ' αὐτόν έρεθίζει πηγη ρέουσα πειθούς 15 τίς αν οῦν ὁρων παρέλθοι καταγώγιον τοιούτο;

XIII. (19). EI Σ EP Ω TA.

Αὶ Μοῦσαι τὸν Έρωτα δήσασαι στεφάνοισιν τῷ Κάλλει παρέδωκαν. καὶ νῦν ἡ Κυθέρεια ζητεῖ λύτρα φέρουσα

λύσασθαι τον Ερωτα.
κάν λύση δέ τις αὐτόν,
οὐκ ἔξεισι, μένει δέ
δουλεύειν δεδίδακται.

XIV. (20). ΑΛΛΟ.

'Ηδυμελής 'Ανακρέων, ήδυμελής δε Σαπφώ' Πινδαρικόν δε μοι μέλος συγκεράσας τις εγχέοι. τὰ τρία ταῦτά μοι δοκεῖ καὶ Διόνυσος έλθών, καὶ Παφίη λιπαρόχροος, καὐτὸς Ερως ὰν ἐκπιεῖν.

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XV. (21). AAAO.

'Η γη μέλαινα πίνει, πίνει δὲ δένδρε' αὐτήν. πίνει θάλασσ' ἀναύρους, δ δ' ήλιος θάλασσαν.

τὸν δ' ήλιον σελήνη. τί μοι μάχεσθ', ἐταῖροι, καὐτῷ θέλοντι πίνειν ;

XVI. (21). EIE KOPHN.

'Η Ταντάλοι ποτ' έστη λίθος Φρυγῶν ἐν δχθαις, καὶ παῖς ποτ' δρυις ἔπτη Πανδίονος χελιδών.
5 έγὼ δ' έσσπτρον είην, ὅπως ἀεὶ βλέπης με' ἐγὼ χιτων γενοίμην, ὅπως ἀεὶ φορῆς με.

ύδωρ θέλω γενέσθαι,

δπως σε χρώτα λούσω 10

μύρον, γύναι, γενοιμην,

ὅπως ἐγώ σ' ἀλείψω.

καὶ ταινίη δὲ μαστών,

καὶ μάργαρον τραχήλω,

καὶ σανδαλον γενοιμην' 15

μόνον ποσίν πάτει με.

XVII. (22). EIE KIOAPAN.

Θέλω λέγειν Ατρείδας, θέλω δὲ Κάδμον ἄδειν ά βάρβιτος δὲ χορδαίς Ερωτα μοθνον ἡχεί. 5 Κμειψα νεθρα πρώην καὶ τὴν λύρην ἄπασαν * κάγω μέν ήδον άθλοις
'Ηρακλέους' λυρη δε
έρωτας άντεφώνει.
χαιροιτε λοιπόν ήμίν 10
ήρωες' ή λύρη γάρ
μόνους έρωτας άδει.

XVIII (24). ΕΡΩΤΙΚΟΝ.

Φύσις κέρατα ταυροις,
όπλας δ έδωκεν Ιπποις,
ποδωκίην λαγωοίς,
λέουσι χάσμ' όδόντων,
5 τοις ίχθύσιν το νηκτόν,
τοις όρνέοις πέτασθαι,
τοις άνδράσιν φρόνημα.

γιναιξίν ούτ' έτ' είχεν.
τί ούν; διδωσι κάλλος
αντ' άσπίδων άπασάν, ιο
άντ' έγχέων άπάντων.
νικά δε και σίδηρον
και πύρ καλή τις ούσα.

ΧΙΧ. (25). ΕΙΣ ΧΕΛΙΔΟΝΑ.

Σὐ μὲν φιλη χελιδων ἐτησιη μολοθσα θέρει πλέκεις καλιήν κειμώνι δ' εἰς ἄφαντος ἡ Νείλον ἡ 'πὶ Μεμφιν. Έρως δ' ἀεὶ πλέκει μεν ἐν καρδιη καλιήν. Πόθος δ' ὁ μὲν πτεροθται, ὁ δ' ὡὁν ἐστιν ἀκμήν,

βοί, δὲ γίνετ' αίεί
κεχηνότων νεοσσών.
Έρωτιδεῖε δὲ μικρούς
οἱ μείζονες τρέφουσιν.
οἱ δὲ τραφέντες εὐθυς
τί μῆχος οὄν γένηται;
οὐ γάρ σθένω τοσούτους
Έρωτας ἐκβοῆσαι.

ΧΧ. (27 A). ΕΙΣ ΤΑ ΤΟΥ ΕΡΩΤΟΣ ΒΕΛΗ.

'Ο ἀνὴρ ὁ τῆς Κυθήρης παρὰ Λημνίαις καμίνοις τὰ βέλη τὰ τῶν 'Ερώτων ἐπόει λαβὼν σίδηρον.
5 ἀκίδας δ' ἔβαπτε Κύπρις μέλι τὸ γλυκὺ λαβοῦσα' ὁ δ' Ερως χολὴν ἔμισγεν. ὁ δ' "Αρης ποτ' ἐξ ἀυτῆς στιβαρὸν δόρυ κραδαίνων

βέλος ηὐτέλιζ' "Ερωτος 10 δ δ' "Ερως, "τόδ' ἐστίν, " είπεν, "βαρύ πειράσας νοήσεις." ἔλαβεν βέλεμνον "Αρης '
ὑπεμειδίασε Κύπρις.
δ δ' "Αρης ἀναστενάξας, 15 "βαρύ," φησίν " ἄρον αὐτό." ό δ' "Ερως, "ἔχ' αὐτό," φησίν.

XXI. (27 B).

Χαλεπόν το μη φιλησαι το και φιλησαι.

χαλεπώτερον δὲ πάντων ἀποτυγχάνειν φιλοῦντα.

XXII. (27 c).

Γένος οὐδὲν εἰς Ερωτα·
σοφίη, τρόπος πατεῖται·
μόνον ἄργυρον βλέπουσιν.
ἀπόλοιτο πρῶτος αὐτὸς
ὁ τὸν ἄργυρον φιλήσας.

διὰ τοῦτον οὐκ ἀδελφός, διὰ τοῦτον οὐ τοκῆες πόλεμοι, φόνοι δι' αὐτόν. τὸ δὲ χεῖρον, ὀλλύμεσθα διὰ τοῦτον οἱ φιλοῦντες.

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ΧΧΙΙΙ. (30). ΕΡΩΤΙΚΟΝ ΩΙΔΑΡΙΟΝ.

'Επὶ μυρσίναις τερείναις ἐπὶ λωτίναις τε ποίαις στορέσας θέλω προπίνειν' ὁ δ' Έρως χιτῶνα δήσας ὑπὲρ αὐχένος παπύρω μέθυ μοι διακονείτω. τροχὸς ἄρματος γὰρ οἷα βίοτος τρέχει κυλισθείς' ὀλίγη δὲ κεισόμεσθα

κόνις όστέων λυθέντων. 10
τί σε δεῖ λίθον μυρίζειν;
τί δὲ γἢ χέειν μάταια;
ἐμὲ μᾶλλον, ὡς ἔτι ζῶ,
μύρισον, ρόδοις δὲ κρᾶτα
πύκασον, κάλει δ' ἐταίρην. 15
πρίν, Ἔρως, ἐκεῦ μ' ἀπελθεῖν
ὑπὸ νερτέρων χορείας,
σκεδάσαι θέλω μερίμνας.

XXIV. (31), AAAO.

Μεσονυκτίοις ποθ' ώραις, στρέφετ' ήμος Αρκτος ήδη κατά χείρα την Βοώτου. μερόπων δέ φύλα πάντα ς κέαται κόπω δαμέντα, τότ' "Ερως έπισταθεις μευ θυρέων έκοπτ' όχηας. "τίς," Εφην, "θύρας άράσσει; κατά μευ σχίζεις όνειρους." 10 ο δ' Έρως, " άνοιγε," φησιν" " βρέφος είμι, μη φόβησαι" βρέχομαι δὲ κάσέληνον κατά νύκτα πεπλάνημαι." έλέησα ταθτ' άκούσας, Ις άνα δ' εύθύ λύγνον άψας άνέφξα, καὶ βρέφος μέν

έσορῶ φέροντα τόξον πτέρυγας τε καὶ φαρέτρην. παρά δ' Ιστίην καθίσα, παλάμαις τε χείρας αύτοῦ 20 άνέθαλπον, έκ δὲ χαίτης άπέθλιβον ύγρον δδωρ. δ δ', έπει κρύος μεθήκεν, "φέρε," φησί, "πειράσωμεν τόδε τόξον, εί τι μοι νθν βλάβεται βραχείσα νευρή " τανύει δὲ καί με τύπτει μέσον ήπαρ, ώσπερ οίστρος* άνα δ' άλλεται καχάζων, "ξένε δ'," είπε, "συγχάρηθι" κέρας άβλαβες μέν ήμιν, 31 σθ δὲ καρδίαν πονήσεις."

XXV. (32). ΕΙΣ ΤΕΤΤΙΓΑ.

Μακαρίζομέν σε, τέττιξ, δτε δενδρέων έπ' ἄκρων δλίγην δρόσον πεπωκως βασιλεύς ὅπως ἀείδεις: 5 σὰ γὰρ ἐστι κεῖνα πάντα, ὁπόσα βλέπεις ἐν ἀγροῖς, ὁπόσα τρέφουσιν ῦλαι. σὰ δ' ὁμιλία γεωργῶν, ἀπὸ μηδενός τι βλάπτων: σό δὲ τίμιος βροτοίσιν, 10
θέρεος γλυκός προφήτης:
φιλέουσι μέν σε Μοῦσαι,
φιλέει δὲ Φοίβος αὐτός,
λιγυρήν δ' ἔδωκεν οίμην.
τὸ δὲ γῆρας οῦ σε τείρει, 15
σοφέ, γηγενής, φιλυμνε:
ἀπαθής δ', ἀναιμόσαρκε,
σχεδὸν εἶ θεοῖς δμοιος.

XXVI. (33). ΕΙΣ ΕΡΩΤΑ.

"Ερως ποτ' έν βάδοισιν κοιμωμένην μέλιτταν ούκ είδεν, άλλ' έτρώθη τον δακτυλον' παταχθείς τὰς χείρας ώλολιξεν' δραμών δέ καὶ πετασθεις πρός τὴν καλὴν Κυθήρην " δλωλα, μᾶτερ," εἶπεν,

" δλωλα κάποθνήσκω"
δφις μ' έτυψε μικρός 10
πτερωτός, δν καλούσιν
μέλιτταν οι γεωργοί."
ά δ' είπεν" "εί το κέντρον
πονεί το τος μελίττος,
πόσον δοκείς πονούσιν, 15
Έρως, δσους σο βαλλεις;"

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XXVII. (34). ΕΙΣ ΦΙΛΑΡΓΥΡΟΝ.

'Ο πλούτος εί γε γρυσού τὸ ζην παρείχε θνητοίς, έκαρτέρουν φυλάττων, Ιν', αν θανείν έπελθη, 5 λάβη τι και παρέλθη. εί δ' οδν τὸ μη πρίασθαι τὸ ζην Ενεστι θνητοίς, τί χρυσός ώφελει με;

θανείν γάρ εί πέπρωται, τί και μάτην στενάζω; 10 τί και γόους προπέμπω: έμοι γένοιτο πίνειν, πιόντι δ' οίνον ήδύν έμοις φίλοις συνείναι, έν δ' άπαλαίσι κοίταις 15 τελείν τὰν 'Αφροδίταν.

ΧΧΥΙΙΙ. (37). ΕΙΣ ΕΛΥΤΌΝ ΠΡΕΣΒΥΤΗΝ.

Φιλώ γέροντα τερπνόν, φιλώ νέον χορευτάν. αν δ' ὁ γέρων χορεύη,

τρίχας γέρων μέν έστιν, τας δε φρένας νεάζει.

XXIX. (38). EIΣ EATTON.

'Επειδή βροτός ετύχθην βιότου τρίβον όδεύειν, χρόνον έγνων, δυ παρηλθον. ον δ' έχω δραμείν, οὐκ οίδα. μέθετέ με φροντίδες.

μηδέν μοι και ύμιν ξστω. πρίν έμε φθάση το τέλος, παίξω, γελάσω, χορεύσω μετά τοῦ καλοῦ Λυαίου.

a'.

DELPHIC PAIAN TO DIONYSOS.1 III.

[Δεῦρ', ἄνα Δ]ιθύραμβε Βάκχ' ε[διε, θυρσή]ρες, βραϊτά, βρόμι(ε), ϑρινα[îs ἰκοῦ] $[\tau \alpha \hat{\iota} \sigma \delta(\epsilon)]$ lepaîs èv $\omega \rho \alpha \iota s$: Εὐοί & ίὸ [Βάκχ' & ίὲ Παιά]ν. δν θήβαις πότ' έν εύίαις Ζη[νὶ γείνατο] καλλίπαις θυώνα: πάντες δ' [άστέρες άγχ]όρευσαν, πάντες δὲ βροτοί χ[άρη-] [σαν σαίς,] Βάκχιε, γένναις. 'Ιὲ Παιάν, ίθι σωτήρ,

¹ B. C. H. 19 (1895) 393 ff.

	[εὄφρων τάνδε] πόλιν φύλασσ' εὐαίωνι σὺν [ὄλβφ.]	
15	"Ην, τότε βακχίαζε μὲν χθὼ[ν μεγαλώνυμός] τε Κά- δμου Μινυᾶν τε κόλπ[ος Αὔ-] [γε]ιά τε καλλίκαρπος:	β'.
	Εὐοῖ ὢ ἰὸ Β[άκχ' ὢ ιὲ] Παιάν· πᾶσα δ' ὑμνοβρύης χόρευ-	
20	ε[ν Δελφῶ]ν ίερὰ μάκαιρα χώρα· αὐτὸς δ' ἄστε[ϊ σὸν δ]έμας	
	φαίνων Δελφίσιν σύν κόραις [Παρν]ασσοῦ πτύχας ἔστας. Ἰὲ Παιάν κ.τ.λ.	
	[Οἰνοθα]λὲς δὲ χειρὶ πάλ- λων δ[έπ]ας ἐνθέοις [σὺν οἴσ-]	γ.
30	τροις ξμολες μυχούς ['Ελε]υ- σινος αν' [ανθεμώ]δεις·	
	Εὐοὶ ὢ ιὸ Βάκχ' ὢ ι[ἐ Παι]άν· [ἔθνος ἔνθ'] ἄπαν Ἑλλάδος	
	γας α[μφ(ι) ε]νναεταις [φίλιον] επ[όπ]ταις δργίων δσ[ίων "Ια]κ-	
35	χον [κλείει σ]ε· βροτοῖς πόνων ωῖξ[ας δ' ὅρ]μον [ἄλυπον :] 'Ιὲ Παιάν κ.τ.λ.	
	$["E]$ ν $[heta \in]\pi$ ' όλ eta las χ $ heta$ ονό s Θελ $[ξινόας] ἔκελσας, δ$	€′.
55	στησε μένος τ(ε) 'Ολυμπί[as] [έξορ]ίαν τε κλειτάν:	
	Εὐοῖ ὢ ἰὸ Βάκχ' [ὢ ἰὲ Παι]άν· Μοῦσαι [δ'] αὐτίκα παρθένοι 	
60	κ[ισσῷ] στε[ψ]άμεναι κύκλφ σε πᾶσαι μ[έλψαν] ἀθάνα[τον] ἐς ἀεὶ Παιᾶν' εὐκλέα τ' ὀ[πὶ κλέο]υ- σαι· [κα]τᾶρξε δ' 'Απόλλων.	
	ναι γκαβιάρξε ο Δηνολλών.	

'Ιὲ Παιάν κ.τ.λ.

105	Έκτελέσαι δὲ πρᾶξιν 'Αμ- φικτύονας θ[εδς] κελεύ-	٤′.
	ει τάχος, ώ[ς ἐπ]άβολος	
	μὴν ἰκέ[τας] κατάσχη :	
	Εὐοῖ ὧ [ἰὸ Β]άκχ' ὧ ἰὲ Παιάν	
110	δε[ίξαι] δ' ἐν ξενίοις ἐτεί-	
	οις θεῶν ἱερῷ γένει συναίμφ	
	τόνδ' υμνον, θυσίαν τε φαί-	
	νει[ν] σύν Ἑλλάδος όλβίαις	
	πα[νδ]ήμοις ίκετείαις.	
115	'Ιὲ Παιάν κ.τ.λ.	
	Πυθιάσιν δὲ πενθετή-	κ'.
	ροισ[ι τ]ροπαίς έταξε Βάκ-	
	χου θυσίαν χορῶν τε πο[λ-]	
135	[λῶν] κυκλίαν ἄμιλλαν:	
	Εὐοῖ ὢ ἰὲ Βάκχ' [ὢ ἰὲ Παι]άν:	
	τεύχειν άλιοφεγγέσιν	
	δ' άρχο[ύσαις] ίσον άβρὸν ἄγαλμα Βάκχου	
	έν χρυσέων λεόν-	
140	των στήσαι ζαθέφ τε τ[εῦ-]	
	ξαι θεῷ πρέπον ἄντρον.	
	'Ιὲ Παιάν κ.τ.λ.	
	'Αλλά δέχεσθε βακχ[ειώ-]	ν'.
145	[τα]ν Διόνυσ[ον, ἐν δ' ἀγυι-]	
	αι̂ς ἄμα σὺν [χοροῖσ]ι κ[ι-]	
	[κλήσκετε] κισσ[οχ]αίταις :	
	Ε[ὐοῖ τι ί]δ Βάκχ' τι ίξ [Παιάν.]	
	(Eight fragmentary or missing verses.)	

IV. PAIAN OF ARISTONOOS 1

Δελφοί εδωκαν 'Αριστονόφ, έπει τούς ύμνους τοις θεοίς έποιησεν, αὐτῷ και ἐκγόνοις προξενίαν εὐεργεσίαν προμαντείαν προεδρίαν προδικίαν ἀσυλίαν πολέμου ἡ εἰρήνης, ἀτέλειαν παντων και ἐπιτιμίαν καθάπερ Δελφοίς, ἄρχοντος Δαμοχάρεος, βουλευόντων 'Αντανδρου, 'Ερασίππου, Εὐαρχίδα.

'Αριστόνοος Νικοσθένους Κορίνθιος 'Απόλλωνι Πυθίφ τον δμνον.

- α'. Πυθίαν Ιερόκτιτον ναίων Δελφιδ' άμφι πέτραν άει θεσπιόμαντιν εδραν, ιη ιὲ Παιάν,
- γ'. ένθ' ἀπὸ τριποδων θεο
- 10 κτήτων χλωρότομον δάφναν σείων μαντοσύναν έποιχνείς, l\(\hat{\text{i}}\) l\(\text{e}\) Παιάν,
- άγνισθεὶς ἐνὶ Τέμπεσιν
 βουλαῖς Ζηνὸς ὑπειρόχου,
 ἐπεὶ Παλλάς ἔπεμψε Πυ-
- 20 θωδε, l'η lè Παιάν,
- η'. ὅθεν Τριτογενή Προναί-
- 26 αν έν μαντειαις άγλοις σέβων άθανάτοις άμοιβαίς, Ιή ίὲ Παιάν,
- δωροῦνται δέ σ' άθάνατοι Ποσειδῶν άγνοῖς δαπέδοις,
- 35 Νύμφαι Κωρυκίοισιν ἄντροις, ὶὴ ἰὲ Παιάν,
- λ'. άλλ' ὁ Παρνασσοῦ γυάλων εὐδρύσοισι Κασταλίας νασμοῖς σὸν δέμας ἐξαβρύνων, ἐἡ ἐὲ Παιάν,

"Απολλον, Κοίοι τε κόρας β'. Λατούς, σέμνον άγαλμα καί Ζηνός έψίστου, μακάρων 7 βοιλαίς, & lè Παιάν,

φρικώεντος έξ άδυτου δ΄. μελλόντων θέμιν εύσεβη χρησμοίς εύφθόγγου τε λυρας αύδαις, δ lè Παιάν. 16

πεισας Γαίαν άνθοτρόφου ζ΄. Θέμιν τ' εύπλόκαμον θεάν αιέν εύλιβάνους έδρας έχεις, & lê Παιάν

χάριν παλαιᾶν χαρίτων θ'.
τοις τότε άιδίοις έχων 30
μνήμας ιψίστας έφέπεις
τιμαίς, ω ιε Παιάν.

τριέτεσιν φαναίς Βρόμιος κ΄. σεμνά δ' Αρτεμις εύπόνοις κυνών έν φυλακαίς έχει τόπους, ω λέ Παιάν. 40

χαρείς δμνοις ήμετέροις μ'. δλβον έξ όσίων διδούς 46 del καί σώζων έφέποις ήμας, ω lè Παιάν.

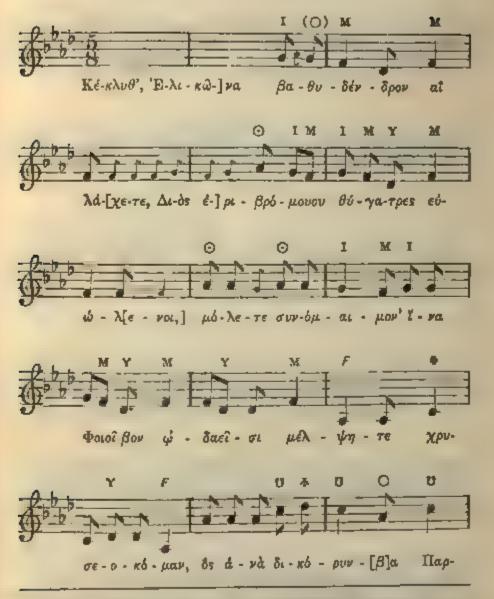
¹ B. C. H. 17 (1893) 561 ff., Philol. 53 (1894) appendix.

V. PAIAN OF ISYLLOS OF EPIDAUROS.1

'Ιεπαιάνα θεόν άείσατε λαοί, ζαθέας ένναέται τᾶσδ' Ἐπιδαύρου. ώδε γάρ φάτις ένέπουσ' ήλυθ' ές άκοὰς προγόνων αμετέρων, & Φοίβ' 'Απόλλων. Έρατὼ Μοῦσαν πατὴρ Ζεὺς λέγεται Μά-5 λω δόμεν παράκοιτιν δσίοισι γάμοις. Φλεγύας δ', δς πατρίδ' 'Επίδαυρον έναιεν, θυγατέρα Μάλου γαμεῖ, τὰν Ἐρατώ γείνατο μάτηρ, Κλεοφήμα δ' δνομάσθη. έκ δὲ Φλεγύα γένετο, Αίγλα δ' ὀνομάσθη: IO τόδ' ἐπώνυμον' τὸ κάλλος δὲ Κορωνίς ἐπεκλήθη. κατιδών δε ο χρυσότοξος Φοίβος εν Μάλου δόμοις παρθενίαν ώραν έλυσε, λεχέων δ' ίμεροέντων ἐπέβας, Λατῶε κόρε χρυσοκόμα. 15 σέβομαί σε έν δε θυώδει τεμένει τέκετο Ινιν Αίγλα, γονίμαν δ' έλυσεν ώδινα Διδς παις μετά Μοιράν Λάχεσις τε μαια άγαυά. έπίκλησιν δέ νιν Αίγλας ματρός 'Ασκλαπιον ωνόμαξε 'Απόλλων, τον νόσων παύ-20 στορα, δωτηρ' ύγιείας, μέγα δώρημα βροτοίς. 'Ιεπαιάν, ἱεπαιάν, χαῖρε 'Ασκλαπιέ, τὰν σὰν Ἐπίδαυρον ματρόπολιν αδξον, έναργη δ' ύγίειαν έπιπέμποις φρεσί και σώμασιν άμοις, ίεπαιάν, ίεπαιάν. 25

¹ Wilamowitz Isyllos von Epidauros, p. 13.

HYMN TO APOLLO (i.).1



¹ Philol 53 (1895), App. 154; cf. B. C. H. 18 (1894) 359. From the Treasury of the Athenians at Delphi.

ΧΧ. (27 A). ΕΙΣ ΤΑ ΤΟΥ ΕΡΩΤΟΣ ΒΕΛΗ.

'Ο ἀνὴρ ὁ τῆς Κυθήρης παρὰ Λημνίαις καμίνοις τὰ βέλη τὰ τῶν 'Ερώτων ἐπόει λαβὼν σίδηρον.
5 ἀκίδας δ' ἔβαπτε Κύπρις μέλι τὸ γλυκὸ λαβοῦσα' ὁ δ' Ερως χολὴν ἔμισγεν. ὁ δ' "Αρης ποτ' ἐξ ἀυτῆς στιβαρὸν δόρυ κραδαίνων

βέλος ηὐτέλιζ' "Ερωτος" 10 δ δ' "Ερως, "τόδ' ἐστίν, " είπεν, " βαρύ πειράσας νοήσεις." ἔλαβεν βέλεμνον "Αρης ' ὑπεμειδίασε Κύπρις.
δ δ' "Αρης ἀναστενάξας, 15 " βαρύ," φησίν " ἄρον αὐτό."
δ δ' "Ερως, "ἔχ' αὐτό," φησίν.

XXI. (27 B).

Χαλεπόν τό μη φιλησαι το και φιλησα το και φιλησαι το και φιλησα το και φ

χαλεπώτερον δε πάντων ἀποτυγχάνειν φιλοῦντα.

XXII. (27 c).

Γένος οὐδὲν εἰς Ερωτα·
σοφίη, τρόπος πατεῖται·
μόνον ἄργυρον βλέπουσιν.
ἀπόλοιτο πρῶτος αὐτὸς
ὁ τὸν ἄργυρον φιλήσας.

διὰ τοῦτον οὐκ ἀδελφός, διὰ τοῦτον οὐ τοκῆες· πόλεμοι, φόνοι δι' αὐτόν. τὸ δὲ χεῖρον, ὀλλύμεσθα διὰ τοῦτον οἱ φιλοῦντες. 10

XXIII. (30). EPOTIKON DIAAPION.

'Επὶ μυρσίναις τερείναις ἐπὶ λωτίναις τε ποίαις στορέσας θέλω προπίνειν ὁ δ' Έρως χιτῶνα δήσας ὑπὲρ αὐχένος παπύρω μέθυ μοι διακονείτω. τροχὸς ἄρματος γὰρ οῖα βίστος τρέχει κυλισθείς ὀλίγη δὲ κεισόμεσθα

κόνις όστέων λυθέντων. ΙΟ
τί σε δεῖ λίθον μυρίζειν;
τί δὲ γἢ χέειν μάταια;
ἐμὲ μᾶλλον, ὡς ἔτι ζῶ,
μύρισον, ῥόδοις δὲ κρᾶτα
πύκασον, κάλει δ' ἐταίρην. Ι5
πρίν, Ἔρως, ἐκεῖ μ' ἀπελθεῖν
ὑπὸ νερτέρων χορείας,
σκεδάσαι θέλω μερίμνας.

XXIV. (31). AAAO.

Μεσονυκτίοις ποθ' ώραις, στρέφετ' ήμος "Αρκτος ήδη κατά χείρα την Βοωτου, μερόπων δὲ φύλα πάντα ς κέαται κοπφ δαμέντα. τότ' Ερως έπισταθεις μευ θυρέων έκαπτ' όχησε. "ris," Epny, " θύρας άράσσει; κατά μευ σχίζεις δνείρους," 10 6 δ' Epws, " ανοιγε," φησίν. " βρέφος είμι, μη φόβησαι" Βρέχομαι δέ κάσέληνον κατά νύκτα πεπλάνημαι.11 έλέησα ταῦτ' ἀκούσας. 15 ἀνὰ δ' εὐθὺ λύχνον ἄψας ανέψξα, και βρέφος μέν

έσορῶ φέροντα τόξον πτέρυγας τε καί φαρέτρην. παρά δ' Ιστίην καθίσα, παλάμαις τε χείρας αύτοῦ 20 άνέθαλπον, έκ δὲ χαίτης άπέθλιβον ύγρον δδωρ. ό δ', έπει κρύος μεθήκεν, "φέρε," φησί, "πειράσωμεν τόδε τόξον, εί τι μοι νθν βλάβεται βραχείσα νειρη." τανύει δὲ καί με τύπτει μέσον ήπαρ, ώσπερ οίστρος' άνὰ δ' άλλεται καχάζων, "ξένε δ'," είπε, "συγχαρηθι" κέρας άβλαβες μεν ημίν, σύ δὲ καρδίαν πονήσεις."

XXV. (32), EIE TETTIFA.

Μακαρίζομέν σε, τέττιξ, ὅτε δενδρέων ἐπ' ἀκρων δλίγην δρόσον πεπωκώς βασιλεύς ὅπως ἀείδεις 5 σὰ γάρ ἐστι κείνα πάντα, ὁπόσα βλέπεις ἐν ἀγροίς, ὁπόσα τρέφουσιν ὖλαι, σὰ δ' ὁμιλία γεωργών, ἀπὸ μηδενός τι βλάπτων * σύ δὲ τίμιος βροτοίσιν, το βέρεος γλυκυς προφήτης φιλέουσι μέν σε Μούσαι, φιλέει δὲ Φοίβος αὐτός, λιγυρὴν δ' ἔδωκεν οίμην, τὸ δὲ γήρας οῦ σε τείρει, 15 σοφέ, γηγενής, φίλιμνε ἀπαθής δ', ἀναιμόσαρκε, σχεδὸν εἶ θεοῖς δμοιος.

XXVI. (33). ΕΙΣ ΕΡΩΤΑ.

Έρως ποτ' έν ροδοισιν κοιμωμένην μέλιτταν ούκ είδεν, άλλ' έτρώθη τον δάκτυλον' παταχθεις τας χείρας ώλολυξεν' δραμών δέ και πετασθείς πρός την καλήν Κυθήρην '' δλωλα, ματερ,'' είπεν,

" δλωλα κάποθνήσκω"

δφις μ' έτυψε μικρός 10

πτερωτός, δν καλοθσιν

μελιτταν οἱ γεωργοὶ."

ά δ' εἰπεν ''εἰ τὸ κέντρον

πονεῖ τὸ τῶς μελιττας,

πόσον δοκεῖς πονοθσιν, 15
"Ερως, ὅσους σὰ βάλλεις;"

5

5

10

ΧΧVΙΙ. (34). ΕΙΣ ΦΙΛΑΡΓΥΡΟΝ.

'Ο πλούτος εί γε χρυσού το ζην παρείχε θνητοίς, έκαρτέρουν φυλάττων, ίν', αν θανείν ἐπέλθη, λάβη τι καὶ παρέλθη. εἰ δ' οῦν το μη πρίασθαι το ζην ἔνεστι θνητοίς, τί χρυσος ἀφελεί με;

θανείν γὰρ εἰ πέπρωται,
τἱ καὶ μάτην στενάζω;
τἱ καὶ γόους προπέμπω;
ἐμοὶ γένοιτο πίνειν,
πιόντι δ' οἶνον ἡδὺν
ἐμοῖς φίλοις συνεῖναι,
ἐν δ' ἀπαλαῖσι κοίταις
τελεῖν τὰν ᾿Αφροδίταν.

10

15

α'.

ΧΧΥΙΙΙ. (37). ΕΙΣ ΕΛΥΤΌΝ ΠΡΕΣΒΥΤΗΝ.

Φιλῶ γέροντα τερπνόν, φιλῶ νέον χορευτάν· ἀν δ' ὁ γέρων χορεύη, τρίχας γέρων μέν έστιν, τὰς δὲ φρένας νεάζει.

XXIX. (38). EIE EATTON.

Έπειδη βροτός ετύχθην βιότου τρίβον όδεύειν, χρόνον έγνων, δυ παρηλθον δν δ' έχω δραμείν, οὐκ οίδα. μέθετέ με φροντίδες: μηδέν μοι καὶ ὑμῶν ἔστω.
πρὶν ἐμὲ φθάση τὸ τέλος,
παίξω, γελάσω, χορεύσω
μετὰ τοῦ καλοῦ Δυαίου.

III. DELPHIC PAIAN TO DIONYSOS.1

[Δεῦρ', ἄνα Δ]ιθύραμβε Βάκχ'
ε[ὅιε, θυρση]ρες, βραϊτά, βρόμι(ε), ἡρινα[ις ἰκοῦ]
[ταισδ(ε)] ἰεραις ἐν ὥραις:
Εὐοῖ ὧ ἰὸ [Βάκχ' ὧ ὶὲ Παιά]ν'
δν Θήβαις πότ' ἐν εὐίαις
Ζη[νὶ γείνατο] καλλίπαις Θυώνα'
πάντες δ' [ἀστέρες ἀγχ]όρευσαν, πάντες δὲ βροτοὶ χ[άρη-]
[σαν σαις,] Βάκχιε, γένναις.
'Τὲ Παιάν, ἴθι σωτήρ,

¹ B. C. H. 19 (1895) 393 ff.

	[εὄφρων τάνδε] πόλιν φύλασσ' εὐαίωνι σὺν [ὄλβφ.]	
	"Ην, τότε βακχίαζε μέν	β'.
15	χθώ[ν μεγαλώνυμός] τε Κά-	
	δμου Μινυᾶν τε κόλπ[os Αὔ-]	
	[γε]ιά τε καλλίκαρπος:	
	Εὐοί ω ίδ Β[άκχ' ω ίξ] Παιάν	
	πασα δ' υμνοβρύης χόρευ-	
20	ε[ν Δελφῶ]ν ἰερὰ μάκαιρα χώρα.	
	αὐτὸς δ' ἄστε[ϊ σὸν δ]έμας	
	φαίνων Δελφίσιν σύν κόραις	
	[Παρν]ασσοῦ πτύχας ἔστας.	
	'Ιὲ Παιάν κ.τ.λ.	
	[Οίνοθα]λές δε χειρί πάλ-	γ'.
	$\lambda \omega \nu \delta [\epsilon \pi]$ as $\epsilon \nu \theta \epsilon$ ois $[\sigma \partial \nu o \delta \sigma -]$	•
	τροις ξμολες μυχούς ['Ελε]υ-	
30	σινος ἀν' [ἀνθεμώ]δεις·	
	Εὐοὶ & ἰὸ Βάκχ' & ἰ[ἐ Παι]άν	
	[ξθνος ξνθ'] ἄπαν Ἑλλάδος	
	γ as d[$\mu\phi(l)$ e] $\nu\nu$ a e τ as [$\phi l\lambda lo\nu$] e π [$\delta\pi$] τ as	
	δργίων δσ[ίων Ια]κ-	
35	χον [κλείει σ]ε· βροτοῖς πόνων	
	ωίξ[ας δ' ὄρ]μον [ἄλυπον :]	
	'Ι ε Παιάν κ.τ.λ.	
	$["{f E}] u[heta \epsilon u \epsilon] \pi' δλetalas χ hetaονδetas$	ϵ' .
	Θελ[ξινόας] έκελσας, ά	
55	$\sigma \tau \hat{\eta} \sigma \epsilon \mu \epsilon \nu o \tau \tau (\epsilon) $ 'O\\\\ \nu \mathre{\pi} \left[\alpha \text{s} \right]	
	[έξορ] (αν τε κλειτάν:	
	Εὐοῖ ω ιὸ Βάκχ' [ω ιὲ Παι]άν·	
	Μοῦσαι [δ'] αὐτίκα παρθένοι	
	κ[ισσφ] στε[ψ]άμεναι κύκλω σε πασαι	
60	μ[έλψαν] ἀθάνα[τον] ἐς ἀεὶ	
	Παιᾶν' εὐκλέα τ' δ[πὶ κλέο]υ-	
	σαι [κα]τᾶρξε δ' 'Απόλλων.	
	'Ιὲ Παιάν κ.τ.λ.	

596	
UZV	

105	Ἐκτελέσαι δὲ πρᾶξιν 'Αμ- φικτύονας θ[εδς] κελεύ- ει τάχος, ώ[ς ἐπ]άβολος μὴν ἰκέ[τας] κατάσχη: Εὐοῖ ὧ [ἰὸ Β]άκχ' ὧ ἰὲ Παιάν·	e'.
110	δε[ιξαι] δ' ἐν ξενίοις ἐτεί- οις θεῶν ἰερῷ γένει συναίμῳ τόνδ' ὅμνον, θυσίαν τε φαί- νει[ν] σὺν Ἑλλάδος ὀλβίαις	
115	πα[νδ]ήμοις ίκετείαις. 'Ιὲ Παιάν κ.τ.λ.	
135	Πυθιάσιν δὲ πενθετή- ροισ[ι τ]ροπαις ἔταξε Βάκ- χου θυσίαν χορών τε πο[λ-] [λών] κυκλίαν ἄμιλλαν: Εὐοι τὰ ἐἐ Βάκχ' [τὰ ἐὲ Παι]άν: τεύχειν ἀλιοφεγγέσιν δ' ἀρχο[ύσαις] ἴσον ἀβρὸν ἄγαλμα Βάκχου ἐν χρυσέων λεόν- των στῆσαι ζαθέω τε τ[εῦ-] ξαι θεῷ πρέπον ἄντρον. 'Ιὲ Παιάν κ.τ.λ.	κ'.
145	'Αλλά δέχεσθε βακχ[ειώ-] [τα]ν Διόνυσ[ον, έν δ' άγυι-] αῖς ἄμα σὺν [χοροῖσ]ι κ[ι-] [κλήσκετε] κισσ[οχ]αίταις: Ε[ὐοῖ ὧ ί]ὸ Βάκχ' ὧ ίὲ [Παιάν.] (Eight fragmentary or missing verses.)	ν'.

IV. PAIAN OF ARISTONOOS 1

Δελφοί έδωκαν 'Αριστονόφ, έπει τους υμνους τοις θεοις έποιησεν, αυτώ και έκγονοις προξενίαν εύεργεσίαν προμαντείαν προεδρίαν προδικίαν άσιλιαν πολέμου ή είρηνης, άτέλειαν πάντων και έπιτιμίαν καθάπερ Δελφοίς, άρχοντος Δαμοχάρεος, βοιλευόντων 'Αντάνδρου, 'Ερασίππου, Εύαρχιδα.

'Αριστόνοος Νικοσθένους Κορίνθιος 'Απόλλωνι Πυθίω τον διινον.

- α'. Πυθίαν Ιερόκτιτον ναίων Δελφιδ' άμφι πέτραν άεί θεσπιόμαντιν ξ δραν, ίὴ ἰὲ Παιάν,
- γ'. Ενθ' άπὸ τριποδων θεο-
- 10 κτήτων χλωρότομον δάφναν σείων μαντοσύναν ἐποιχνείς, ἐἡ ἐὲ Παιάν,
- ε'. άγνισθείς ένι Τέμπεσιν βοιλαίς Ζηνός ύπειρόχου, έπει Παλλάς έπεμψε Πυ-
- 20 θωδε, l'η lè Παιάν,
- η'. βθεν Τριτογενή Προναί-
- 26 αν έν μαντείαις άγίοις σέβων άθανάτοις άμοιβαίς, Ιη Ιὲ Παιάν,
- δωροθνται δέ σ' αθάνατοι Ποσειδών άγνοξε δαπέδοιε,
- 35 Νόμφαι Κωρυκίοιστε άντροις, ἐὴ ἐἐ Παιάν,
- λ'. ἀλλ' ὁ Παρνασσοῦ γυάλων εὐδρόσωσι Κασταλίας νασμοῖς σὸν δέμας ἐξαβρύνων, ἰὴ ἰὲ Παιάν,

"Απολλον, Κοίου τε κόρας β'. Λατοίς, σέμνον άγαλμα καί Ζηνός ύψίσται, μακάρων 7 βοιλαίς, & lè Παιάν,

φρικωεντος έξ αδύτου δ' μελλόντων θέμιν εύσεβη χρησμοίς εύφθόγγου τε λύρας αύδαίς, δ iè Παιάν. 16

πείσας Γαίαν άνθοτρόφον ζ΄. Θέμιν τ' εὐπλόκαμον θεάν αίἐν εὐλιβάνους ἔδρας ἔχεις, ὢ ἰὲ Παιάν

χάριν παλαιᾶν χαρίτων θ'.
τοίς τότε άιδίοις έχων 30
μνήμας ὑψίστας ἐφέπεις
τιμαῖς, ὧ ἰὲ Παιάν.

τριέτεσιν φαναΐς Βρόμιος κ'. σεμνά δ' "Αρτεμις εὐπόνοις κυνῶν ἐν φυλακαῖς ἔχει τόπους, ὧ lè Παιάν. 40

χαρείς υμνοις ήμετέροις μ'. δλβον έξ όσιων διδούς 46 ἀεί και σώζων έφέποις ήμας, ὢ ιὲ Παιάν.

¹ B. C. H. 17 (1893) 561 ff., Philol. 53 (1894) appendix.

V. PAIAN OF ISYLLOS OF EPIDAUROS. 1

'Ιεπαιανα θεόν άείσατε λαοί, ζαθέας έγναέται τασδ' Ἐπιδαύρου. ώδε γάρ φάτις ένέπουσ' ήλυθ' ές άκοὰς προγόνων αμετέρων, & Φοίβ' 'Απόλλων. Έρατω Μοῦσαν πατήρ Ζεὺς λέγεται Μά-5 λω δόμεν παράκοιτιν δσίοισι γάμοις. Φλεγύας δ', δς πατρίδ' Ἐπίδαυρον Εναιεν, θυγατέρα Μάλου γαμεί, τὰν Ἐρατώ γείνατο μάτηρ, Κλεοφήμα δ' δνομάσθη. έκ δὲ Φλεγύα γένετο, Αίγλα δ' δνομάσθη: 10 τόδ' ἐπώνυμον' τὸ κάλλος δὲ Κορωνίς ἐπεκλήθη. κατιδών δὲ ὁ χρυσότοξος Φοίβος ἐν Μάλου δόμοις παρθενίαν ώραν έλυσε, λεχέων δ' Ιμεροέντων επέβας, Λατῷε κόρε χρυσοκόμα. 15 σέβομαί σε εν δε θυώδει τεμένει τέκετο Ινιν Αίγλα, γονίμαν δ' έλυσεν ώδινα Διδς παίς μετά Μοιράν Λάχεσίς τε μαία άγαυά. έπίκλησιν δέ νιν Αίγλας ματρός 'Ασκλαπιδν ωνόμαξε 'Απόλλων, τον νόσων παύ-20 στορα, δωτήρ' ύγιείας, μέγα δώρημα βροτοίς. 'Ιεπαιάν, Ιεπαιάν, χαιρε 'Ασκλαπιέ, τὰν σὰν Ἐπίδαυρον ματρόπολιν αδξον, έναργη δ' ύγίειαν έπιπέμποις φρεσί και σώμασιν άμοις, ίεπαιάν, ίεπαιάν. 25

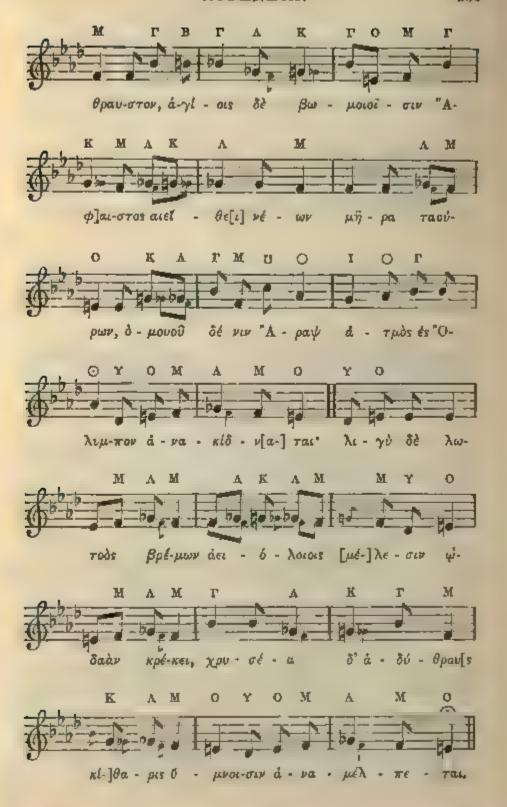
¹ Wilamowitz Isyllos von Epidauros, p. 13.

HYMN TO APOLLO (i.).1



¹ Philot 63 (1895), App 154, cf. B. C. H 18 (1894) 359 From the Treasury of the Athenians at Delpht.





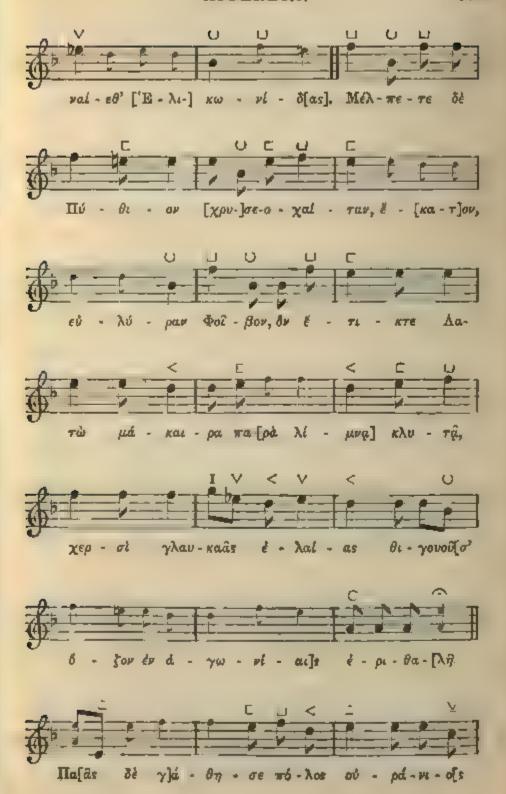




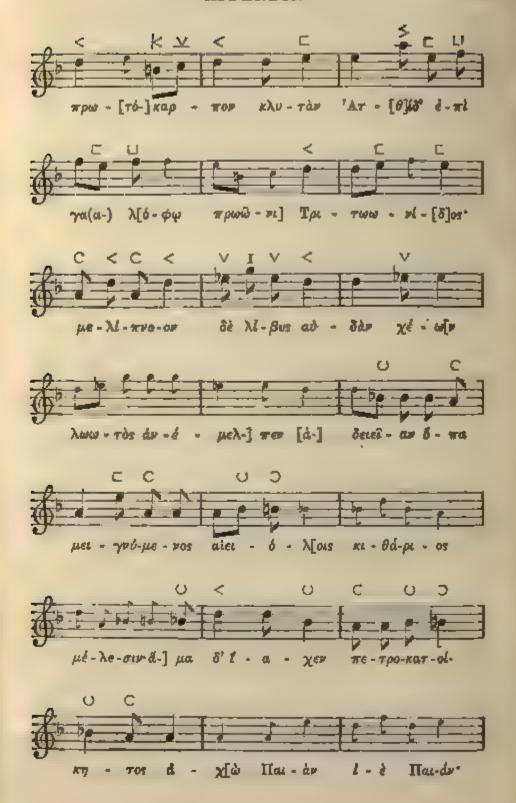
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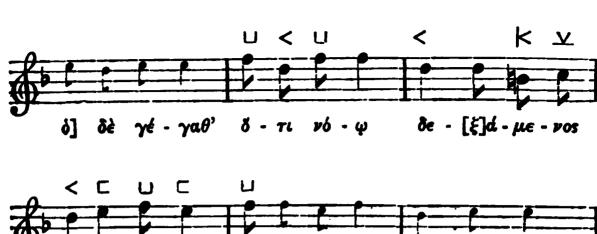


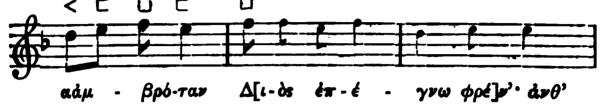
¹B. C. H. 18 (1894) pl. xix.; from the Treasury of the Athenians at Delphi.











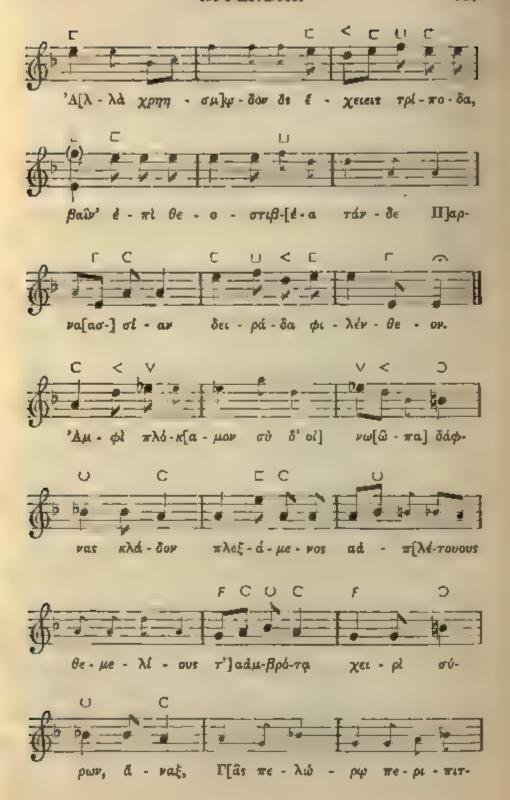


















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The fragments are cited by Arabic numerals; Roman numerals indicate the pages of the Introduction.)(= 'as distinguished from.'

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